

"CLIPPER" DRAMATIC, VAUDEVILLE, BURLESQUE & CIRCUS NEWS

NEW YORK CLIPPER

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THE BABBLER.

He Talks About You and the Things You Say and Do, in a Purely Personal Way.

BY MORRIS JONES.

"Say," remarked The Babbler, glancing up from book on quotations he had been reading, "isn't there some sinn or another about old Consistency, like a jewel?" I answered, smiling. "Why do you ask?"

"I've been wadin' through this book for an hour, tryin' to find it, but all I seem to run across are a couple of the old reliables that we used to have handed to us when we were kids learning our A. B. Abs," replied my talkative friend.

"You know the kind I mean," he went on, "such favorites as 'A Rollin' Stone is a Bad Thing to Have Walkin' You, Especially If It's Coming Down Hill,' and that other old tried and true favorite, 'Folks That Pay Room Rent Pay Glass Dishes Should Go to the Ostermor with Their Clothes On.'"

I replied that I thought I recognized the quotations he was trying to remember, and asked him why he was looking for adages.

"It's this way," was the answer. "I'm cookin' up a little story about a certain condition that seems to be rather interesting, and I wanted to head it with a good, live line."

"What sort of a story?" I queried.

"Oh, I was havin' a little gabfest with a pal of mine who has been rounpin' through the South, and he was tellin' me one or two little bits of info that struck me as rather interestin'."

"In connection with the theatrical business?" I asked.

"Yes, and he mentioned, among a lot of other things, a case of this consistency thing that he ran into down in Molasses Land. It seems some fellow got enough coin of the realm to put on a show, and it made rather good. After it had played for a while next door to the Bayous, the management thought they would peddle the troupe around on tour of some of the cities."

"There's nothing inconsistent in that," I objected.

"Who's recitin' this poem?" demanded The Babbler, glancing at me. "If I'm tellin' it let me work the pedals and pull the stops, if you don't mind."

"Don't get all 'het' up over it," I replied. "Pardon me if I've seemed impolite."

"As I was sayin'," continued the fat little babbler, "the management took this troupe on tour, which is not inconsistent. They thought, however, that one of the parts that was bein' played by an actor who was draggin' down the monumental and magnificent stipend of thirty lacquered goblins each and every seven days, could be done just as well by a chap who might tear it off for five case notes."

Again my discretion overcame me, and I interjected:

"There's nothing inconsistent in that either. Theatrical managers always send the original company on tour, with somebody else playin' the part that was played by the original fellow. That original cast thing is one of the weary Willie bunks of this merry little game of 'get it and get away.'"

The best I got for this intrusion into the story was withering glance of superlative scorn.

"Now look here," excitedly exclaimed The Babbler. "For the love of Mike, either you tell this story, or forget that you're a mind reader, and let me work out the plot the way it was told to me."

"I'm weekly assented and folded my hands waiting to hear what was coming next."

"What's the scene?" I asked, casually.

"No change in set—except that it is in a small city a number of leagues from the big town where they started from. Who do you think they got to play the thirty dollar a week actor's part?"

"I haven't the slightest idea," I replied, "unless the manager played it himself."

"Nothin' like it, nothin' like it," he replied.

"I'm willin' to be the Patrick, who did play it?"

"Why the carpenter with the troupe became a jolly little Thespian for the time bein', and for the small addition of five shiners, was willin' to double in cross-cut sawing and elocutin' the lines of the late actor, besides saving the manager a full carfare."

"That's been done a million times," I said. "I thought you were goin' to swing in a new punch on us."

"As I was sayin' when your active brain made you butt in," again began my pal, "the manager of the troupe decided they would slip the pink note, the big razoo, the raspberry, the red card, the dismawring sign, the absent treatment—in short, the two weeks' notice thing to the thirty beans a week actor and have some one else help elevate the drama at five or six penny centures."

"I didn't dare ask any questions, so I just sat back and waited."

"Now, old rope rug, here's where we get the first taste of this inconsistency thing I've been leadin' up to. Gee," he exclaimed, "a guy with your dramatic trainin' ought to know the story always has to develop in the first act. We will not raise the curtain on act two."

"I admit that it has been done times almost without number," he answered me, "but the inconsistency thing comes in here. This carpenter was a member, and I suppose he still is a member, of his union. What do you think would have happened if they had fired the carpenter, and after slippin' the skids under him, permitted the actor to double in his part?"

"They wouldn't allow it," I answered.

"You can just bet your bottom case note they wouldn't allow it. Why, if an actor ever dared to do such a hing it would so shock the officers and honorable members of

the union that they would have to call a general strike of the grand young federation of labor and declare a blacklist on the managers for daring to permit an actor to assume any of the duties of a regularly admitted mechanic who was a member."

"That doesn't seem right to me," I answered.

"No, and it doesn't seem right to anyone else. Taking this case as an example, do you suppose that carpenter gave a tinker's levee about playin' the part?" Not on your unnatural life! He saw the chance to kick in and pick up a little extra change, and therefore, he grabbed off the chance and cut the actor out of the part."

"Then nine chances even, you'll receive a call from the walking delegate the next

I replied that I didn't have the least idea as to what would happen in such a case.

"I'll tell you what happens. The minute you touch that piece of scenery you are surrounded by the stage manager, electrician, property man, cleaners, and, if they can get down quickly enough, by the flymen, who menace you and bring it to your most unfavorable notice that you are not permitted to touch the part that is what they are paid for, and will you be good enough to keep your mitts off your own property—that if you do it again they will call a general strike, and put the whole show on the bum."

"It all narrows itself down to a question

and the Demolition of Helpless Trunks." "You feel pretty hot about this," I said, looking at him, as he got up and wiped his forehead.

"Yes, I do—but in a lot of ways the actors are just as silly and infantile. They have unions and organizations. One of their cute little wrinkles is, when they are playing a house which is blacklisted for some reason, they drop us a billet and ask the editor not to mention that they are appearing. You see, even the when there's little change in sight, forget the high and mighty principles of their unions. They're all out for number one, first, last and all time."

"It all narrows itself down to a question

Reminiscences.

From CLIPPER dated Dec. 5, 1896.

MINER'S BOWERY THEATRE.—Bice & Barton's Rose Hill Co. opened its first New York engagement this season here on Monday, Nov. 30, to good houses at both performances. This sterling attraction presents a strong list of talent in burlesque and variety, and much that is novel has been added for this season. "Champagne and Oysters," the first part, serves up the usual succession of specialties, which are kept together by the semblance of a plot, furnished by the adventures of an old sport, his wife and two lawyers. One of the most attractive bits is a cakewalk, sung by Alie Willard and Della Clayton. Miss Clayton having replaced Norma Brown, who is ill. This was redemande. J. Herbert Mack, John E. Cain, Will H. Hickey, Marie Rosette, Harry W. Barton and Fred H. Eckhoff assumed the leading characters with success. Blanche Newcomb, the talented little daughter of Bobby Newcomb, furnishes a singing specialty in the olio. Cain and Mack present an old time but laughable act; Will H. Hickey and Lillian Nelson, in a funny number, in which Mr. Hickey's comical antics and make-up and Miss Nelson's novel bloomer costume, topped off by a sweater, are appreciated. Their burlesque trapeze act is also a specialty, being done by a man and woman. Barton and Hickey followed their comedy act, which they have equipped with some original devices for producing music and laughter. John J. Burke and Grace Forrest close the olio, having been engaged to replace Willard and Brown. Their laughable act, "Tricks of the Trade," including Mr. Burke's monologue, imitations and singing of parodies, with Miss Forrest's able assistance, is appreciated. "Wicked Paris," showing the adventures of an Irishman in the French capital, while taking in the sights, furnished much material for fun, and is cleverly worked up. Marie Rosette, as Gustave Duve, looks handsome, John E. Cain, as Hafferty, the adventurous Cett, and Alice Willard as La Belle Fatima, are seen to advantage. Lillian Nelson, Harry W. Barton, Will H. Hickey, Fred H. Eckhoff, May Gebhart, Blanche Newcomb, Mamie Whitney, Louis Blanchard, Addie Butler, Della Clayton, Anna Gordon and Victoria North are in the cast. "The Gay Hussars," "Love's Gavotte," a rousing medley, living pictures in the Moulin Rouge, and a lively "Zig Zag Dance" are interesting numbers. J. Herbert Mack has charge of the tour, Gus W. Hogan is advance representative, and Carl P. Williams, musical director. Next week, Hyde's Comedians.

BERNHARDT WILL PLAY "MADAME X"

HENRY W. SAVAGE GIVES HER PERMISSION TO PLAY IT HERE IN FRENCH.

To Sarah Bernhardt, Henry W. Savage last week paid an unusual tribute, in presenting her, with his compliments, the right to include "Madame X" in her repertory for the forthcoming American tour. The arrangement was made by cable to London, where Mme. Bernhardt is concluding her appearance.

Since Mme. Bernhardt has already arranged a repertory of more than twenty plays, she cannot appear in "Madame X" more than once or twice in each principal city visited, though all such details are naturally as yet to be arranged by William Connor, Mme. Bernhardt's American manager.

Mme. Bernhardt will go to Paris at once to secure from M. Bissac the original French script, prompt books and to be expected to sail immediately for New York. She will, of course, play "La Femme X" ("Madame X") in French, and will be supported by her own company so long associated with her at the Theatre Bernhardt, Paris. Her American tour is scheduled to open in Chicago on Oct. 31.

A. H. WOODS WILL OPEN GARDEN OCT. 24.

Rowland & Clifford's production of "The Rosary," by Edward E. Rose, will open at the Garden Theatre, New York City, Monday evening, Oct. 24. The theatre has been re-decorated and brightened up in many ways. M. T. Middleton, who will manage the house for Mr. Woods, is working hard to bring the playhouse back in line with other successful New York theatres.

Harrington Reynolds will be the Fr. Brian Kelly of the play. Jessie Arnold, wife of the author, Mr. Rose, will handle the double role of Mrs. Brice Wilton and her twin sister, Alice.

ROSE SYDELL,

The well known burlesquer was born at Covington, Ky., and at the age of fifteen started her career on the professional stage at Cincinnati, O., playing the different variety theatres in and around her native city. About three years after, while playing the London Theatre, New York City, she met and married Wm. S. Campbell, and together they played all the leading variety theatres throughout the country, afterwards joining the Nelson Great World Show, with which they remained for three seasons. During this engagement her husband conceived the idea of burlesque, and the following season he toured Miss Sydell as an agent and particularly star in the "Mabel" review, with which she has ever since been a shining light. There are very few stars to-day who are better known, and very few that are as popular, she being well known from Coast to Coast. She is a big stockholder in several large corporations, and owns considerable real estate in Brooklyn, N. Y., where she has made her home for some years past. Miss Sydell has always been noted for her elaborate wardrobe display, and her collection of gems, which she freely displays on the stage, are worth a fortune alone. In keeping with her own equipment, the wardrobe and scenic embellishments used in her productions are the very best that can be secured, and each season various novelties are introduced by her.

JOSEF HOFMANN AGAIN IN AMERICA.

Josef Hofmann, the Polish pianist, arrived in New York Oct. 11, on the Kronprinzessin Cecilie. Mr. Hofmann, who will go on a long concert tour, will make his New York re-appearance on Saturday afternoon, Oct. 29, at Carnegie Hall. He will play during the season fourteen times with the Boston Symphony Orchestra, and with the Philharmonic and the Symphony Society of New York.

CHARLES CHERRY'S NEW PLAY.

The Shuberts announce that Charles Cherry is to star under their management this season in a new play by John Stapleton, entitled "A Gentleman of Leisure." The play is founded on "The Intrusion of Jimmy," a novel by P. G. Wodehouse. The story concerns the adventures of a man who commits burglary on a bet just to show how easy it is.

HY. MAYER, CARTOONIST, ENGAGED BY SAVAGE.

Henry W. Savage has engaged Hy. Mayer, widely known as a cartoonist and illustrator, to make the costume designs for his forthcoming production of "Walter Browne's modern morality, "Everywoman."



ROSE SYDELL

NOTABLE PLAYERS OF THE PAST AND PRESENT

No. 43

The following have already been published; back numbers can be supplied: Edwin Forrest, William Charles Macready, Charlotte Cushman, Edwin Booth, Edwin Adams, Lucille and Helen Western, John Drew Sr., John Brongham, Mrs. D. P. Bowers, William Wheatley, The Wallacks, J. W., Jr., J. W., Jr. and Henry J.; Lawrence Patrick Barrett, Junius Brutus Booth, the elder, and John Wilkes Booth; E. A. Sothern, Dion Boucicault, James H. Hackett, Adelaide Ristori, Lester Wallack, Ben De Bar, James E. Murdoch, Laura Keene, John E. Owens, Henry Plascide, John McCullough, Matilda Agnes Heron, Frank Chanfrau, George Holland, Adelaide Neilson, William Warren, Charles W. Colcock, Mrs. Scott-Siddons, Wyman Marshall, Joseph Proctor, Charles Wheatleigh, Charles Currier, Mrs. John Drew, W. E. Sheridan, Robert H. Craig, Mrs. John Sefton, Mrs. John Hoey, Charles Albert Fechter, Henry Irving, Daniel E. Bandmann, Fanny Kemble, George Frederick Cooke, Mrs. Sarah Wheatley, Adah Isaacs Menken, Barry Sullivan.

E. L. DAVENPORT.

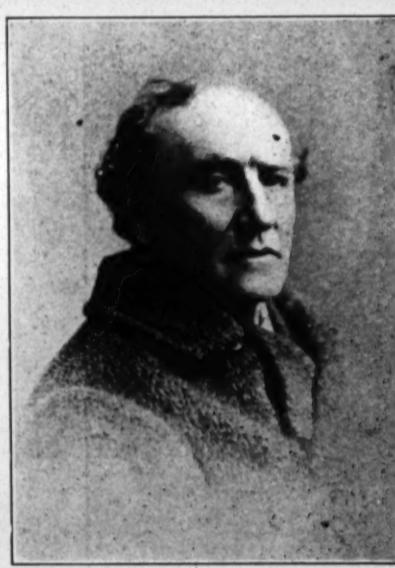
Edward L. Davenport, whose talent was far-reaching in its versatility, and whose methods delighted both hemispheres, was the son of a Boston hotel keeper, and was born in that city in 1816. His first appearance on the stage was made in Providence, R. I., whether he had gone in the latter part of May, 1836, with a company of the "Lion Theatre, Boston," so named because of its having been constructed out of the old Lion Tavern. There were "snaps" in those days, and this one was under the management of "Gentleman George" H. Barrett. Charles J. Hourt, father of W. A. Mastayer, of the California Theatre, and David Ingerson, the tragedian. These three fitted up a crude dramatic temple in Providence, called the "Lion Theatre," and introduced Junius Brutus Booth Sr., who had been the closing star of the little "Lion," in Boston, as the opening star of the lesser "Lion." In Providence, it was to Booth's great Sir Gill Overreach, which afterwards became one of Davenport's strongest portrayals that Davenport, under his assumed name, made his initial professional bow, in a part of fewer than ten lines—not "Passion Will," as some biographies have recorded, for that has no existence; yet not Wellborn, as all other biographies have recorded, as that excellent juvenile role was far beyond Davenport's calibre at that critical moment of his career. Parsons Windo was the entering wedge to the way that neophyte was then forced to follow.

From Providence this itinerant company moved upon Newport, and there among the "old salts" and the summer visitors who could best appreciate it, Davenport attracted attention. His treatment of a character that in years long past had its best exponents in "C. Cooke, John R. Scott, Davenport himself, and W. G. Jones, not forgetting the mother of Fanny Herring. This was William, in "Black-eyed Susan." Jack Scott acquired his special blues for William through years of leisure hours passed on the docks at Philadelphia, and perhaps Davenport derived his from a similar experience on Boston's Long Wharf. At all events, his William fastened him upon the profession, and was remotely the means of attaching him to the stage of the Tremont Theatre, Boston, where he first appeared in the season of 1839-40, as the insignificant First Officer in "Tyrone Power's comedy of 'King of Neat,'" written by Mrs. Gore, however. During the two seasons that he was at the Tremont his excellent voice was cultivated by Tom Comer and Ostinelli (Signora Bissacantini's father), and he not infrequently sang not only "The Bay of Biscay O," but also that mine of mingled misery and pathos, yeapt "Billy Barlow." This is an odd-sounding recital as to a great tragic actor; but odder still is the fact that at the Howard Atheneum, Boston, in 1861, years after he had become eminent in scholarly "play and weightier 'tragedy,' he took the place of Sam Cowell, and sang again of that "unfortunate devil," "Billy Barlow."

From the Tremont he went to the Walnut Street Theatre, Philadelphia, first appearing as Count Montalban, in "The Honey-moon," in the summer of 1838. This new field was open to him only a short time, and Francis Courtney Wemyss, then lessee of the Walnut, expressed his regret at his inability to retain him, "for he could not find another man so young who, with so much ease and quiet, could go through so many lines of business." Lindsay, of the Chestnut Street Theatre, being ill, Davenport, on Aug. 25, took his place as Sir George Evelyn, in "Wives as They Were and Mails as They Are." There, too, during the seasons of 1839-41, he sang too, in the character of well-known pieces—in "Billy Barlow," "Hairy O'More," "A Yankee Ship and Yankee Crew," and "The Striped Pig," or "Liquor vs. Law," being his favorites. In addition, he was the Don Fernando when, on Oct. 21, 1839, the opera of "Fidelio" was first produced in Philadelphia. Nineteen years later he supported Charlotte Cushman vocally as Harry Bertram, to her Meg Merrilies. With no inconsiderate vocalist for her father, and having for her mother one who was conspicuous as Clari in John Howard Payne's "Maid of Milan," and as the professional companion of Thalberg, it is not surprising that Blanche Davenport should later have been a rising songstress in Europe.

As Sir Hildebrand, in the spectacle of "The Water Queen," Mr. Davenport sang Aug. 29, 1841, after three years of marked unsuccess at the Chestnut, joined the forces of the Walnut Street Theatre, and there, except for the brief period when E. A. Marshall transferred him to the Chestnut, he remained until the end of the season of 1843-4, taking his farewell benefit on May 15, when he appeared in "Speed the Plough" (probably as Henry), and in the title role of "Tom Cringle's Log," and sang four songs, one of them being the new "Flag of the Brave and the Free." Other choice songs of his while at the Walnut were the new "Columbia, the Gem of the Ocean," and "The Fireman's Call," "Our Country's Starry Flag," "We're Sheet and a Blanket," "The Merry Chorus," "Car," the last being designed for the benefit of Northern Liberty Hose. The mention of these vocal trifles may have but little interest for the generation of to-day, but nevertheless, that mention will in many a quarter stir up cheery memories and revive old and pleasant associations. So will a line or two devoted to his nautical impersonations at the Walnut—Ben Pinnacle, in "Blue Jackets;" Harry Bluff, in "The Sheet Anchor;" Bill Smasher, in "Yankee Tars at Hand" (this was the sub-title, we cannot recall the first), and Reuben James, in "Naval Glory" or "Debatur's Triumph." At the same time he was swinging round a circle, in "The Swiss Cot," "Our Country," in "Captain Charlotte," (Annie Lonsdale's great specialty a half dozen years later, but Charlotte Cushman's when Davenport was St. Leon); Ossian, in the spectacle of "The Sleeping Beauty;" Alfred Evelyn, in "Money," and George Barnwell. But it was as a sailor that the highest value was placed upon him, and when he quit the Walnut the management paid him their highest compliment in engaging W. G. Jones, who was happiest under a tarpaulin, to take his place.

Before leaving the Walnut for good, he had played a brief engagement in New York, at Mrs. Genes' room, his metropolitan debut having been on Aug. 9, 1842, as Frederick Fitzallan, in the farce "He's Not Amis." Except that on one occasion he played the Golden Farmer to John Sefton's imperishable Jemmy Twitcher, his sojourn at Niblo's was confined to walking gents in farces. On Jan. 13, 1844,



E. L. DAVENPORT.

Shakespearian readings, and in lessons on elocution, at the Old Chinese Museum, and in June he was at the Boston Museum. As Beaumant, in "The Lady of Lyons," he returned to New York, at Niblo's, on July 14, 1845, and out of the capacity he here exhibited for greater things than he was doing, sprang that protracted professional coalition between himself and Anna Cora Mowatt, who was the star at Niblo's. But for the fire on the East Side of town, these two probably might have come together.

The rebuilt Bowery was opened Aug. 4, 1845, with Davenport as Sir Adelbert in "The Sleeping Beauty" (his Philadelphia role of Ossian being taken by C. W. Clarke), and as King Charles, in "Charles II." On Jan. 19, 1846, C. W. Taylor's famous drama "The Wizard Skif" was brought out, and Davenport's Tom Truck contributed scarcely less to its vast success than J. R. Scott's Charles Falkner, Tom Hadrake's Treacle, Cony's and Blanchard's Weevil and Belford, or the mechanical marvel of the ship itself. The season closed on July 9, 1846, with his benefit, when Mrs. John Drew, then the wife of Harry Hunt, appeared as Constance to his Wildrake, in "The Love Chase."

On Sept. 28, 1846, Mrs. Mowatt began an engagement at the Park Theatre in the role of Juliet. She had summoned to be special support the capable but unexpressed young actor of the year before, at Niblo's and Davenport uttered his first word on the Park stage as Romeo, following it up with Fazio, and Benedict St. Pierre, Charles Austin, and Louisa XV. In the same comedy that ten years before had served to introduce him to the Boston public. The whirligig of time had supplanted the First Officer's sword with the royal crown. Subsequently Mrs. Mowatt and he entered upon the tour that, beginning at Buffalo, covered almost the entire country except the extreme West, and extended to Great Britain. Where there were theatres, he sang, and where there were readings, and he sandwiched recitations with songs, comic and sentimental. They returned to the Park on Sept. 23, 1847, and on the 27th her new play of "Armand" had its initial presentation. Davenport's acting, which had been admirable before, was regarded as phenomenal in its improvement. After an engagement at the Howard Atheneum, Boston, they sailed for Liverpool on Nov. 1. On Dec. 6 they made their English debut at Manchester, in "The Lady of Lyons," and on Jan. 5, 1848, their London debut at the Princess Theatre, in "The Hunchback."

Mr. Davenport remained in Great Britain nearly two years, and during that time supported not alone Mrs. Mowatt, but also James H. Hackett, at the Haymarket, London, in the summer of 1851, likewise William Macready in his series of farewell performances at the same house, John Vandenhoff, in Liverpool, and G. V. Brooke, at Drury Lane. Among his specialties while abroad were George Sanford, in "Gold;" Romeo, Jack Cade, Armand, the Corsican Brothers, Rob Roy, Epes Sargeant's "Castilian Honor;" Othello, Claude Melnotte, Richard III, St. Giles Overreach, St. Pierre, St. Marc, Sir Edward Arden, and William, in "Black-Eyed Susan," in which latter the

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ELLEN TERRY DUE HERE SHORTLY.

Ellen Terry will arrive in New York in time to be present at the first performance

of "The Scarlet Pimpernel," in which her

young brother, Fred Terry, will make his

American debut, with Julia Neilson, at the

Knickerbocker Theatre, New York, Oct. 24.

It is not generally known that Ellen Terry

and Fred Terry are sister and brother.

NOTICE.

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OUR LONDON LETTER

FROM OUR OWN CORRESPONDENT.

Clipper Bureau, 14 Leicester Street, Leicester Square, London, W. C.

OCT. 8.

Robert Lorraine is the son of a well known old actor, Henry Lorraine, who died some years ago. He has been on the stage twenty years, and is an actor of a remarkable personal fascination. Incidentally he has fulfilled several engagements in America. He made his first appearance in London as Ton, in "The Prisoner of Zenda," at the St. James Theatre, and has meanwhile filled many successful engagements, though his audience reaches no fewer than three other theatres will have closed their doors. Against this, in the mean time, another splendid success from America is to be reported. The audience in the Prince of Wales' Theatre shrieked with laughter what time the adventures of "Inconstant George" were expounded last Saturday. Gladys Unger's adaptation of "L'Ane de Buridan" is held to be brilliantly clever. Charles Hawtrey has never been better suited, and the delight of the evening was increased by the incidental success of little newcomer, Doris Lytton.

May Robson's visit to London is rapidly nearing its end. At Terry's Theatre, on Thursday afternoon, she gave a brilliant performance of a play by Ethel Watt, Muriel and Margaret Herford, entitled "Maw; or, the Squab Lady." It is agreed that, although, in the mean time Miss Robson's part is not worthy of her genius, she may make something of it. Maw is the wife of Professor Wysong, a quaint old scientist, who has completed a formula for "liquid light." He has placed too much confidence in his friend, Paul Keller, who is determined to get the invention. That is where Maw gets to work. In the intervals of running a squat farm she is cleverly fools Keller that, while he believes he has stolen the invention, he is actually committing himself to the greater glorification of Professor Wysong. Nina Saville is again good as an elderly spinster. May Robson avowedly asks criticism on "the Squab Lady" for her guidance as to its operation in America. As a matter of fact, most of the criticisms are unkind.

Marie Lohr has provided the sensation of the week by announcing her engagement to Robert Lorraine, presently appearing in "The Man from the Sea," at the Queens Theatre, but much given to aviation. This habit, which distracts his manners to the point of distraction, does not seem to concern Miss Lohr further than that she declares she will never be tempted to fly herself. "Mr. Lorraine must take to the clouds alone if he still desires to fly," she said to an interviewer. It is just three years since Marie Lohr took London by storm in "My Wife," at the Haymarket. Thenceforward, she has increased in celebrity, though she is barely through her teens yet. The impression that she was anything like a novice when she went to the Haymarket was quite wrong. The daughter of a well known actress, Kate Bishop, and the descendant of an old theatrical family, Marie Lohr has been employed on the stage since her earliest childhood. And what is more, much of her novitiate was spent with Mrs. Kendal, then whom there is no finer preceptress. Miss Lohr has known Mr. Lorraine three years, and has often acted with him, notably in "Smith," and in a play called "Getting Married." Miss Lohr and Mr. Lorraine are not to marry for a year.

venturous disposition tempts him to such intervals as enlistment during the Boer War, wherein he greatly distinguished himself.

When "Jack and the Beanstalk" is done at Drury Lane, as the Christmas pantomime, it will be found that the girl of the occasion is the Roosevelt Roosevelt, who in a struggle with Jack, is precipitated from the top of the beanstalk into Fleet Street. From his pocket there emerge lions, tigers and other big game, likewise the kings, queens and presidents of the world. There is a large contingent of boy scouts in this pantomime.

Thomas Beecham could not begin his opera season at Covent Garden on Saturday as arranged, owing to the illness of his prima donna, who was there and then to appear in "Tiefland." Accordingly, the season opened on Monday with "Hamlet." "Tiefland" was done on Wednesday.

Alfred Moule, of the Alhambra, says the impression that there will be no more big spectacles at this house is erroneous. On the



BOTHWELL BROWNE.

Featured at Hammerstein's week of Oct. 17.



\$30 AFTER you have examined the goods in your express office!

Patented 1909.

DESCRIPTION—Each ladies' ring, men's ring, men's stud or scarf pin and ladies' earring is set in platinum with SEVEN PERFECT BLUE-WHITE GENUINE DIAMONDS, imported direct from American mines. The setting of platinum is arrayed in 14K gold, and the work is so marvelously designed that the seven diamonds seem to blend: GIVING ALL THE FIRE, BEAUTY AND BRILLIANCE OF A \$300 DIAMOND. Not the old, flat cluster effect, but the raised setting, TIFFANY STYLE: If you want the most wonderfully beautiful bit of jewelry on the market to-day, at absurdly low cost, send us a postal card, (but no money), ordering pin, stud or ring (giving size of finger with place of string), and we will ship it once, and the package is free. If at any time you are not satisfied with the goods, return the package and we will pay the express charges both ways. Choice of any article, set with 7 genuine diamonds set to look like one, \$30; other sizes at \$40, \$50, \$60.

DIAMOND IMPORTERS STRELITZ BROS. EST. 1874

Columbus Memorial Bldg., 103 State Street, CHICAGO

other hand, a splendid spectacle commemorative of the coronation is in preparation.

Sir Charles Wyndham announces an immediate revival of "The Liar," in succession to "The Case of Rebellious Susan," at the Criterion.

Constance Collier sails for New York on Wednesday.

St. Herbert Tree opens a Shakespeare exhibition at Whitechapel on Monday. The profits are to be devoted to the Shakespeare Memorial Theatre Fund.

There is a fine commotion about the censor's refusal to allow Lawrence Houseman's "George IV" play for performance at Gertrude Kingston's Little Theatre. Mr. Redford says he did not prohibit the play on his own responsibility, but on the explicit instruction of the Lord Chamberlain.

"Grace" is the title of W. Somerset Maugham's new four act play, to be done at the Duke of York's Theatre next Saturday.

Fred Terry's company left for New York to-day, by the Atlantic transport.

Every plenum to Stamford-Avon knew the veteran George Garlicke, music seller and Shakespearean enthusiast. He is dead.

W. H. G. Nation re-opens the Royalty Theatre to-night with two comedies and an extravaganza. He is a wealthy amateur, whose experiments in stage management are never taken very seriously.

Miss Nelson Terry, of the Haymarket, celebrates a birthday on Thursday—her eighteenth—no more.

"Tantalizing Tommy" has now been played two hundred and fifty times, but the end is near. Cyril Maude will shortly produce a comedy of modern English life, entitled "A Single Man."

Marie Brema, the opera singer, is dis-

Facial "Make-up"
Irritates Your Eyes, Makes Them Dull, Red and Weak. For Reliable Relief Try Murine, as Eye Tonic.

Records, the music publishers, are giving Leo Fall 250,000 francs, cash down, for the score of a new opera, libretto by Dr. Liner.

A stock company has been formed with a capital of \$250,000, to reconstruct and run the Middlesex Music Hall. Oswald Stoll and

Mr. Stoll are to manage the hall.

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THE FRANK QUEEN PUBLISHING CO. (Limited)

PROPRIETORS.

ALBERT J. BORIE

EDITORIAL AND BUSINESS MANAGER.

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THE NEW YORK CLIPPER publishes only one edition, and that is dated from New York.

QUERIES ANSWERED.

DRAMATIC.

M. H. D., Rockville Centre.—A stock company will give by far the best experience.

J. W. B., Oklahoma City.—The Winter quarters of Ringling Bros. Show in Baraboo, Wis.

"DAFFY," Chattanooga.—Some house managers do. The house manager always bears the expense of the regular announcements. Where extra space is required the traveling manager pays for it. The latter also pays for bill and bill posting. 3. The advance agent of a company, or the man who makes such contracts, carries them with him.

A. C. San Francisco.—We do not know his present whereabouts. Address him in care of this office and we will advertise the letter in THE CLIPPER letter list.

N. H. & D. D., Helena.—When we have the route of a company it appears in our route list.

CARDS.

"SPRINGFIELD."—There is no game.

BASEBALL.

J. A., Covington.—President Horace S. Fogg of the Philadelphia B. B. Club, informs us that the postponed game of Monday was played on Wednesday. The one, completing the double header on Tuesday, was a game which had been postponed from earlier in the season. Therefore A's contention is correct, and he wins.

PLANS FILED FOR FOLIES BERGERES.

Plans have been filed for the new Folies Bergeres in New York City. The new music hall will be erected on the South side of Forty-sixth Street, in the Times Square theatrical section, for Henry B. Harris and Jesse Lasky. It will be immediately in the rear of the Gaiety Theatre, having a frontage of \$5.8 feet on Forty-sixth Street.

Herts & Tandy, the architects of the new Folies Bergeres, plan to open Oct. 11, with the Building Department. The cost will be \$120,000. The building will be four stories high and will have a facade of terra-cotta entirely devoid of windows, ornamented at the top with a massive panel of pressed cement extending across the entire front and which will be decorated with allegorical figures representing comedy, drama, tragedy and music. The orchestra and balconies will have seating capacity of 672, and the interior will be attractively decorated.

There will be three main entrances opening into lobby of marble mosaic, with a ceiling of imitation Caen stone. The stage will be 109 feet wide and 25 feet deep, and the dressing rooms will be fireproof, being of cement and marble tile. Around the orchestra will be tables, where dinks will be served. The productions will consist of vaudeville on an elaborate scale.

MERRILL AND OTTO MARRIED.

Lola Merrill and Frank Otto, now appearing in vaudeville, were married on Saturday, Oct. 8, in Rochester, N. Y.

Merrill and Otto, presenting "After the Shower," will continue as partners—life partners—now in the United States until May, when they will sail for England to present their act in London.

In private life Mrs. Otto was Loretta A. Nolan, and one of her sisters is the wife of George M. Cohan.

F. WORTH'S NEW THEATRE.

F. Worth, Tex., boasts one of the prettiest little vaudeville theatres in the South. The Princess was opened Oct. 10, to S. R. O., playing three times daily, at the popular prices of 10 and 20 cents. Mr. Aranoff, the manager, has a neat little house.

The opening bill, 10 and week, included: The Great Lawrence company, Will H. Mack and company, Williams and Butterworth, Lois Grace, and the Densmore Sisters.

POLI LEASES ACADEMY, SCRANTON, PA.

S. Z. Poll has leased the Academy of Music, Scranton, Pa., for ten years, and will remodel the house, opening on Thanksgiving with a stock company. The Bijou circuit closed last week at that house a short season of vaudeville and pictures.

VICTORIA ROOF AS WINTER GARDEN.

William Hammerstein announces that the Victoria Roof will open Monday, Oct. 24, as a Winter garden, presenting moving pictures and vaudeville. Several novel features will be introduced, and smoking will be permitted.

HOUSE OPENED AT LEAD, S. D.

A picture and vaudeville house has been opened at Lead, S. D., with a seating capacity

A GLANCE AT ACTS NEW TO THE METROPOLIS

BY HANK

Sebastian Merrill and Company.

With plenty of comedy paraphernalia and a series of capital straight tricks, the cycling and act shown by Sebastian Merrill, his brother William, and Dick Ford, at the Colonial last week, was gilt-edged in every respect. The two comedians, one long and angular and the other short, knew their little book of laugh-making from A to Z, their fooling never once missing the mark. They pop into view at frequent intervals mounted on some outlandish contrivance on wheels, have a comedy race upon toy bicycles, and play at the "Merry Go Round" in a juggling manner. They do all this made up in "Jelly Roll" and "Mutt," the comic characters made famous by Bud Fisher.

The tall comedy man looks something like Charley Van, of Charles and Fanny Van, and his make-up is as droll as Van's stage carpenter creation. The straight worker, in neat white suit, rides a bicycle with an elevated framework, and performs other feats just as neatly.

For a finish the straight and the little comedian take their seats on a tandem which is braced on an inclined platform elevated about seven or eight feet above the stage, and when they are ready, a catch is pulled which releases the bicycle. The descending wheel makes a complete somersault which twists it into a complete somersault, the riders and the wheel landing right side up on a spring pad placed to receive them.

The feats shown are sensational and interesting, and the comedy is first class, making the act one that is distinctly worth while. It could have run much longer last week, if the audience had had their way. About sixteen minutes were taken up, on the full stage.

Claude Ranf.

An opening act of more class and interest than that shown at Hammerstein's last week by Claude Ranf would be hard to find. Ranf works on the wire with a dash that makes his tricks seem easy of accomplishment, but he does some star ones, and keeps the applause going from start to finish.

"A Pink Tea on the Wire" gets its title from the fact that at the start Ranf is shown balancing in a sitting position on a chair, with a small table held in front of him. Each of his feet is one while balancing on the wire upon one foot, his juggling of Indian clubs and rubber balls being especially good; five balls being kept in the air, and three of them being kept on the bounce from the seat of a chair placed on the wire. A neat trick was the juggling of knives while Ranf balanced upon a ladder, which he kept upright on the wire with no brace; his weight balanced on one foot. Other feats of equal spectacular neatness and skill were shown, the act concluding with Ranf's walk across the wire inside a metal hoop, arranged with a double circle, the inner circle, upon which Ranf walked, being six or eight inches from the outer one. The offering made a big hit, running about nine minutes, on the full stage.

Bud Fisher, Assisted by Tom Mack.

A special set was required to show the work of Bud Fisher, the cartoonist, at Hammerstein's last week, and to his credit it is said that the showing pleased him greatly. He was away from the spring of last year used sheets of paper and the littering of the stage with them, by providing five pads of blank paper, arranged on a wall just like two or three sheet advertising papers, and as he uses a sheet he loosens the bottom catch and the sheet rolls up, and out of sight, just as a window shade rolls up.

Fisher's fame rests upon his Jeff and Mutt pictures, which are recognized as being in a class by themselves. He and Tom Mack worked together in the drawing of some of his best known characters, and then the star and grand master of the audience for their "inspirations" for other rapid sketches. The caricatures that resulted got plenty of laughs. Fisher contrived to make his act very well worth seeing, and was a "stunt" for a stage cartoonist. About ten minutes were taken up, on the full stage.

Zigeuner Quartette.

Three men and a woman are in the Zigeuner Quartette, blind quintette, at the American last week. They constitute a capital instrumental and singing four, the men playing the piano, violin and cello, respectively, and the woman, a soprano, with a fine voice, doing all the vocal work. Their selections were all eminently classical, and so well done was everything that the audience was enthusiastic over the specialty. It opened with the men in a splendidly rendered operatic number, and at their second selection the woman's voice was heard off stage. She appeared later, in long white gown and wearing a black mask which concealed the upper part of her features. The quartette was soon heard bearing any number of times, for music such as they render is always fresh. About sixteen minutes were taken up, in two.

Odell and Kinley.

Frank Odell and Rose Kinley offered a combination acrobatic and dancing novelty at Hammerstein's last week. Odell's capital ground tumbling and somersaults on one foot recovery getting plenty of tributes. A special top and the excellent costumes worn by Miss Kinley aided in giving the specialty distinction, and the eccentric acrobatic specialty, which ran about ten minutes, was well received.

Cummings and Gladding.

Cummings and Gladding, a young man and a girl, who were added starters on the American bill last week, were seen in New York recently on the Gaiety circuit. They sing and dance fairly well, doing their best work at the finish, when on a dimly lighted stage both danced in men's evening dress. Their finish was good, but the first part of their act needs propping up. About ten minutes were taken up in two.

Quinlan and Richards.

Vic Richards, the new partner of Dan Quinlan, in "The Travelling Dentist," made things hum in the laughter line at the Fifth Avenue last week. Mr. Richards makes a funny coon, getting more than par value out of the lines, and convulsing the audience with his pantomime, showing a woman dressing and "making up." The act was a leading one on the programme.

EUNICE BURNHAM AND LOTTIE GREENWOOD, billed at Poll's, Hartford, Conn., last week, laid off there, owing to illness of Miss Burnham. They expect to resume their route this week.

THE MARCO TWINS will play the Western time, including the fair at San Antonio, Tex., Nov. 5 to 19. They will return East about Nov. 28, to play two weeks in New York, and will then sail for England.

AN INTERVIEW WITH JOHN LAWSON.

John Lawson, the noted English vaudeville producer and actor, who ended on last Saturday night a two weeks' engagement at the American Music Hall, New York City, in "The Monkey's Paw," has won a distinct triumph at his initial appearance in this country, and to a CLIPPER representative last week he expressed himself as highly gratified with the manner in which his work has been received.

Mr. Lawson, who has long been known as "the Baloo of the hags" in England, where the magnificence and art shown in his lavish productions have raised him to an enviable position in vaudeville, has been so well received here that he contemplates the presentation in this country of his biggest success—"Humanity"—a piece upon which his fame principally rests.

This vaudeville playlet was the first offering given by Mr. Lawson in England, and in it he made his vaudeville debut twelve years ago. Some idea of his instant recognition may be gained when it is considered that during the twelve years that have passed since his first presented "Humanity," he has been playing steadily, with the exception of a break of only three weeks.

Mr. Lawson's first appearance in America was secured through a little accident, when he was engaged for a short time at the Savoy, in London, for a production of "The Wizard of Oz." He was engaged for a week, and the manager, for whom he had been engaged, was so pleased with his work that he engaged him for a month.

Mr. Lawson is especially enthusiastic over "Humanity," which might best be classed as a playlet of strenuous enactment, as judged by the description of it, for according to its producer an entire drawing room in the stage setting is completely demolished, and in England where girls and gowns are cheap, it cost \$1,000 to reconstruct the material destroyed during the big fight shown in the piece. Surely this is action enough to suit even the most ardent convert to the strenuous.

This fight is a reproduction of an occurrence in real life, which Mr. Lawson says took place in London on the site of the Metropole Hotel. Major Murray and Roberts fought with champagne bottles, tongs, chairs and tables for a long time, and this is the struggle reproduced in "Humanity," the story of which is said to be a gripping one, built around the characters of a Christian, an educated Jew, two Jewish women and an Englishman.

Nineteen big productions have been made in the vaudeville houses of England by Mr. Lawson, among the more important being "The King's Minister," by Cecil Raleigh; "Sally in Our Alley," by Henry Labouchere, and "King of Palestine," in the last named of which Mr. Lawson, in the title role, created a sensation by being crowned as the King of Palestine by the King of England, as a reward for coming to Britain's aid in a world's war.

Another recent success was Mr. Lawson's big production, called "The Miracle," in which the ceremony of mass of holy water is reproduced.

Mr. Lawson hopes to give in America his playlet, "Sally in Our Alley," which he will call here "The Exposure of a Studio." In this piece the "atmosphere" is caught to a nicely, the elaborate set including the original picture of "Sarpallous," a celebrated painting of Isaac Summan, purchased for five hundred pounds, and another celebrated picture called "Contentment," by an Italian painter, Della Nocle. A passenger elevator is also shown.

In addition to his work in vaudeville, Mr. Lawson is proprietor of the English Music Hall, Campbell Hill, London, Eng., and he announces that any American act desiring a showing in England may secure it at that house. On April 3, 1911, he will open under his management the Royalty, on Shaftesbury Avenue, London, and will re-name it the Casino, playing vaudeville.

Mr. Lawson expressed great admiration for American talent, and is particularly impressed with the work of Harry Cooper, whom he thinks would make a hit in England, and with James J. Morton.

This week Mr. Lawson is in Brooklyn, and the week following he will go to Chicago. If he remains in the United States he will show "Humanity" here on Nov. 28.

Belle Blanche.

There need be no fears on the score of Belle Blanche's ability to do other things than imitate stage celebrities. Last week, at Hammerstein's, she sang four character songs unaccompanied, well, with change of costume for each, and then at the finish she sang a few imitations, just to keep her hand in. She had her own piano player on the stage with her, just as her sister performers in her line of work do, and as she held the stage for twenty-five minutes, and make have remained on view longer, had she so desired. She had to beg off at the finish, and make a little speech of thanks.

Belle Blanche.

Her first song was "I Want a Real Nice Man to Come and Cuddle Me," and her second was "A Telephone Girl," with some excellent lyrics. In this she was a very wise telephone girl. An operatic number was third, in which Miss Blanche's voice did great credit to her advantage. The fourth was a pretty girl song, with a prop baby. In this some good talk was brought to light. The imitations included clever ones of Marie Cahill singing "Nancy Brown," the late Pete Dailey singing "Dinah," and Fay Templeton singing "My Blushing Rosie."

Charles J. Ross and Elsie Bowen.

Charles J. Ross, as a sporty individual who is dispensing "wise" information on the races, and Elsie Bowen, as a countess who is recognized by the sport as "Maggie" of "dame gone by," were in a little specialty called "Kings," which was the American last week, and their reception was big. It opened. There was just the right proportion of bright sporty talk and song, and Ross, in a role that fitted him like a glove, got the talk over splendidly, of that you may be sure. Miss Bowen, who knows her book of travesty well, made a splendid foil.

They played a capital burlesque on kisses as kids give them, as the husband and wife do them out, and showed the leading man and female star of the melodrama troupe in a droll light. As a finish their dialects were given free rein in Chinese, Irish, negro and Scotch, whereas to a king song, and the audience was exceedingly bright with them. Ross and Fenton are "present" act. About twenty-one minutes were taken up, on the full stage.

Mason and Bart.

The newness of this posing act lies in the fact that the figures seem to appear out of the air, like balloons, and then, after maintaining their pose, apparently melt into nothingness. The trick is good, if not absolutely new. In connection with a posing act it has an added attractiveness. Three shapely women serve as the various figures in a long list of illustrations of famous art workers. About eighteen minutes were taken up, on the full stage.

McGrail and Perry.

John F. McGrail and George M. Perry have gone into partnership under the name of McGrail & Perry, and are doing a general booking business in Suite 704-705, 185 Dearborn Street, Chicago. Both Mr. McGrail and Mr. Perry are well known to the profession, especially the former, who is known to Chicagoans as a genial and thoroughly reliable man. With fifteen years experience in the vaudeville booking business, it is expected that this new enterprising booking exchange will rapidly come to the fore.

Royal Colibris Midgets.

The Colibris, in their act called "The Baby, the Nurse and the Corporal," returned to town last week after a long absence, and opened the bill at the Colonial, getting plenty of laughter and applause for their drollery and acrobatic work. The little folks are just as humorous as ever, and their slow rolling human wheel over and under the table and of the stage, which came at the finish of the act, brought them out for a big hand.

Vernon Seaver Will Open New House in Peoria.

The Empress, Peoria, Ill., Vernon Seaver's new vaudeville and

BROOKLYN'S NEW PLAYHOUSE.

THE SAM S. SHUBERT, A BEAUTIFUL THEATRE, LAUNCHED ON ITS THEATRICAL CAREER.

The Sam S. Shubert Theatre, Brooklyn, N. Y., is one of the handsomest (if not the handsomest) theatrical houses in Brooklyn. It was built by the Monroe Investing Co., and the theatre portion of the building leased by the Sam S. & Lee Shubert Co., Inc., L. J. Rodriguez, an old Brooklynite, with a long experience in theatrical executive work, is the resident manager, and Robert Stevenson is the treasurer. The stage is in charge of Louis C. Horn.

The new building is unlike anything of its kind in Brooklyn. In addition to the theatre part, it has what might be called a non-theatrical portion of the new structure. It contains a "cafe," a restaurant, a rathskeller, bachelor apartments and offices. There is also an immense ballroom with a gallery around it and a good sized stage at the front of the room. Off the ballroom is a handsomely decorated banquet room, with a seating capacity of 1,200 persons. The idea is to give amateur theatrical societies a place where they can give plays and a dance or dinner afterwards.

The building is in the centre of a rapidly growing section, and is easily accessible from all parts of Brooklyn. It occupies a frontage of one hundred feet on Monroe Street, and runs back one hundred feet to Madison Street. It is within one hundred and fifty feet of "I" lines and surface railroads, leading to all parts of Brooklyn and Manhattan. The building is really two structures in one, a building on Monroe Street devoted to non-theatrical purposes, and the theatre proper extending back through the block to Madison Street. A heavy fire wall separates the two buildings. The main entrance to the theatre is from Monroe Street, through a lobby 30 feet wide and 52 feet long. The auditorium, with its two large balconies, has a seating capacity of more than 1,800.

Every effort has been made to have the theatre one of the most beautiful and attractive in the heart of the country. In architecture the Greek style has been followed, with six massive Corinthian columns furnishing the principal feature of the facade. The first story of the building is in granite and lime stone, and the upper stories in buff brick. The lobby is of marble, with mural panels. The color scheme of the auditorium is gold and old rose. The walls are stenciled in an old rose tapestry effect. The pillars at the side of the proscenium, the fronts of the boxes and of the balconies are in gold. The ceiling shows this same combination of gold. The seats are upholstered in old rose.

The ground floor of the non-theatrical portion of the building is devoted to the restaurants and cafes on either side of the entrance. The parquet hall will take up the second floor, the third and fourth floors will be devoted to offices and bachelor apartments; on the fifth floor will be some lodger rooms, and the ball room will be on the sixth floor.

The opening of the house on the night of 17, was an event long to be remembered. floral pieces in rich proportion banked the lobby on all sides. The house was crowded with friends and well-wishers of the proprietors. In the audience were about three hundred members of the Brooklyn Lodge of Elks, who lost no opportunity of showing their appreciation of the efforts of Brothers Eddie Fox and Louis Harrison. Preceding the raising of the curtain on "Up and Down Broadway" there was an opening ceremony, at which Thomas F. Peters, editor of *The Brooklyn Times*, made a speech. Then the audience roared while the orchestra played "The Star Spangled Banner."

TREASURERS' CLUB WILL ELECT OFFICERS.

The annual meeting and election of officers of the Treasurers' Club of America will be held at the Metropolitan Opera House on Nov. 3.

The nominating committee have named the following board of officers: President, James H. J. Scullion, Wallack's; vice president, Lyle Andrews, Manhattan Opera House; financial secretary, Louis A. Morgenstern, Empire; recording secretary, George S. Wells, Brooklyn; treasurer, William N. Newman, Garrison.

Governors: Max Hirsh, Dippel's Chicago Opera Co.; Earl S. King, treasurer "Lottery Man" Co.; Harry Harris, New York Theatre; Jerome B. Flynn, Fifth Avenue Theatre; Sol De Vries, Hippodrome; Herman Klotz, Broadway Theatre; Frank Girard, Orpheum Theatre, Brooklyn.

MRS. CARTER BEGINS REHEARSALS.

Mrs. Leslie Carter and her company for this season, which includes Frank Worthing, who has been engaged as her leading man; Harrison Hunter, Brandon Hurst, Arthur R. Lawrence, Louis Myl, Helen Tracy, Helen Fulton, Ethel Conrad, Lily Canfield, Grace Studdard, Viola Bowers, Mary Hamilton, Marselle Lamb, Gloria Pierce, Ada Howell, Myrtle Wellington, Mae Paul, Yvette Devon, Betty Adams and others, have begun rehearsals of Rupert Hughes' play "The Women," which will serve as Mrs. Carter's starring vehicle this season. The rehearsals are under the stage direction of J. C. Huffman.

Mrs. Carter will begin her tour, under John Cort's management, at the Colonial, Cleveland, on Nov. 7, and following a week in that city she will play a week at the Garrick, Detroit, and on Nov. 21, will begin an indefinite engagement in New York.

MAY BUCKLEY FOR WESTERN "LITTLE DAMOZEL."

Henry W. Savage will shortly send out a Western company for "The Little Damozel." Monckton, D. C.'s play, with May Buckley, the creator of the title role in America, as the featured member of the cast. "The closing of 'The Storm'" has released to Mr. Savage Muriel Starr. Miss Starr made her first appearance in the New York production on Monday evening, Oct. 17.

A LETTER OF THANKS.

"We wish to thank the many friends in the profession who have sent us at the death of our much-loved mother, the late Mrs. Belle Rice; also the members of the White Rats and Manager John E. Stahl, of the Grand Theatre, Homestead, Pa., who so kindly closed both of his houses during the burial ceremonies, in respect to the deceased. MR. AND MRS. JAMES G. MORTON AND NANCY LEE RICE."

LIEBLERS NAME VELLIER'S PLAY.

After wading through more than five thousand plays, ranging many times that number of titles for a new play, from "A Colored Soldier" to "Kenilworth," Liebler & Co. have accepted "When All Has Been Said" as the name for a new domestic drama by Hazard Vellier. To Howard Milward, of New York, the firm has sent its check for \$100 for helping them out of the difficulty.

BILLIE BURKE WILL HAVE NEW COMEDY.

Charles Frohman, after a conference with Billie Burke, at Powers' Theatre, Chicago, Ill., arranged for her to make her next appearance in New York during the Christmas holidays in a new comedy, called "Suzanne." The play is an adaptation from the French, by C. Haddon Chambers.

"THE PENALTY" IN NEW YORK.

For the purpose of getting a New York City opinion as to its merits as a play, Cohan & Harris gave a special matinee of "The Penalty" at the Grand Theatre, New York, on Friday afternoon, Oct. 14, before a large audience of theatrical folk and dramatic critics. The piece, which is in four acts, was written by Henry C. Colwell, and has been on the road for some time, where it has met with success. It first saw the light of production Saturday night, March 26 of this year, at the Lyceum Theatre, Scranton, Pa., with Arnold Daly as its star. He has since left it, and the producer has decided to feature Hilda Spong.

The Penalty is Mr. Colwell's first play, and it is exceedingly well written and constructed. It is a very gruesome, and has few lines of comedy in it. The story deals with the evil of divorce in a cruel manner, striking his blows direct from the shoulder, and giving no mercy. The play holds the attention of the spectators in a tight grip and never lets go from the first rise of the curtain to its final fall. To those who like their drama in strong doses, "The Penalty" will not appeal in vain. With one or two exceptions the characters in this play are not the kind of people one would care to meet, as can be seen from the following story.

Mrs. Rutherford is a divorced woman when the play opens. Her former husband is a worthless man, and a drunkard, wringing all the money he requires from his wife, who pays rather than let the world know that she has become the mistress of a millionaire, James Carpenter. The millionaire keeps her generously supplied with money, some of which goes to pay her son's college expenses and also for his musical education. In a drunken gossip the ex-husband exposes her to a crown, who in turn tells his wife. The gossip reaches the ears of Mrs. Reginald Dexter, the leader of society, whose daughter Gladys is engaged to marry Mrs. Rutherford's son, Jack. Mrs. Dexter informs Jack that she has withdrawn her consent to the marriage, and Jack finally writes from Dexter, meaning of it all. The boy stoutly defends his mother's honor, and vows that he will prove the accusation false. He fails, of course. He swears to shoot Carpenter, but does not, for the man tells him that everything he wears, everything he and his mother have was purchased with his money. Seeing her boy, whom she idolizes, weep, the mother grasps the revolver from her son's hand and shoots Carpenter. Finally, in the last act, when Carpenter is pronounced dead, the mother slips into the room where the body lies, and commits suicide by taking a drug from the physician's case. Mrs. Rutherford has paid the penalty.

Colwell was persuaded to go to the station, and then he was taken in a J. Hood Wright Hospital ambulance to the psychopathic ward at Bellevue. It was said that Colwell has been working on a play for some time, and that the strain of it had proven too much for him.

"HOB" COLE A WRECK.

"Bob" Cole, of Cole and Johnson, colored entertainers, was taken to Bellevue Hospital, New York City, on Oct. 11, suffering from a mental breakdown, supposed to be due to overwork.

A former woman member of his company saw him dancing on the street, and knowing that his parents had tried to take him to the hospital the day before, she went to the West One Hundred Street Police Station and a policeman was sent with her.

Colwell was persuaded to go to the station, and then he was taken in a J. Hood Wright Hospital ambulance to the psychopathic ward at Bellevue. It was said that Colwell has been working on a play for some time, and that the strain of it had proven too much for him.

KING CAMP GILLETTE WRITES ANOTHER BOOK.

King Camp Gillette, of safety razor fame, has for many years been interested in social and industrial problems, and has published three books upon this subject, namely: "The Human Drift," in 1894; "Gillette's Industrial Solution," in 1907, and "Gillette's Industrial Solution," in 1908. The last two books were written by M. L. Severy. Mr. Gillette's latest book, written by himself, is entitled "World Corporation." It will be written and will no doubt find a large sale among those interested in social problems. The book is from the press of the George H. Ellis Co., of Boston, Mass.

THREE NEW MANAGERS.

CINCINNATI THEATRES CHANGE THEIR OFFICIAL HEADS.

Three changes in house management have occurred in Cincinnati. E. W. Dustin, who came up from Louisville to act as resident manager for the Walnut Street Theatre, for Max Anderson and Henry M. Ziegler, returns to the Falls City, and is succeeded by Willis Jackson.

C. Herbert Heuck, of the Heuck Opera House Co., who has been at the Lyceum, becomes manager of Heuck's Opera House, and Max Rosenberg takes hold at the Lyceum.

NEW THEATRE COMPANY TO TRAVEL.

The New Theatre announces that its regular repertory company, which will open its season on Monday evening, Nov. 7, will make two weeks' tour of Canada prior to its first appearance in New York. The Montreal engagement will open in the Princess Theatre on Oct. 24, and continue for one week. The following week the company will be seen in Toronto.

Two plays will be presented in each city: "The Merry Wives of Windsor" and "Pinter's 'The Thunderstruck."

HIPPODROME DANCER MARRIES SECRETLY.

The cast: Dr. Ballard, Chas. M. Riegel; Mrs. Smythe, Mrs. Cooper; Mrs. Smith, Dorothy; Mrs. Rutherford, Hilda Spong; James Flood; Mrs. Rutherford, Hilda Spong; James Carpenter, Cuylor Hastings; Jack Rutherford, Harry Mestayer; Mr. Allen, Charles Mason; Mrs. Reginald Dexter, Kate Lester; Gladys Dexter, Edna Baker; Harry Dexter, Charles Laite; Servant, Bert Fields.

THE CINCINNATI SITUATION.

Fourteen Theatres Are Open and Some Changes Are Made.

Cincinnati has fourteen theatres, and there are evidences that competition is pinching some of them.

The American vaudeville has a link of interest with the Gayety motion picture house, which is giving away to all patrons a credit slip good for five cents at the American.

Manager Max C. Anderson's arrival was followed by a radical change in the tariff at the Walnut Street Theatre, where hereafter a weekday matinee will be given, and the popular price of 25 cents will rule all over the house.

The Century, on Walnut Hills, has abandoned vaudeville. This house, on Gilbert Avenue, built last season by Ryan & Company, is to join the picture houses, of which there are three others within the square of Peeble's Corner. Business in the high class Cincinnati houses thus far has been splendid.

OSCAR HAMMERSTEIN RETURNS.

Oscar Hammerstein returned from Europe, on the Lusitania, Oct. 14. He completed the negotiations for the ground, in London, upon which his London open house will be erected. Contracts were given out for the structure to the English firms of C. & E. Smith, which agreed to have the entire structure under roof by May 1 next. The entire completion will be not later than Oct. 15. On or about Nov. 1, 1911, Mr. Hammerstein will make his first production in London.

Manager & Brusseau, the directors of the Opera, in Paris, and Mr. Hammerstein will exchange artists. Orville Harrold, the American tenor who Mr. Hammerstein discovered singing in vaudeville, will make his appearance in the Paris Opera in June next. He will then occupy the position of first tenor in the London opera house. The organization for the grand opera touring company, which Mr. Hammerstein will direct in this country, has been begun.

MAY BUCKLEY FOR WESTERN "LITTLE DAMOZEL."

Henry W. Savage will shortly send out a Western company for "The Little Damozel." Monckton, D. C.'s play, with May Buckley, the creator of the title role in America, as the featured member of the cast. "The closing of 'The Storm'" has released to Mr. Savage Muriel Starr. Miss Starr made her first appearance in the New York production on Monday evening, Oct. 17.

A LETTER OF THANKS.

"We wish to thank the many friends in the profession who have sent us at the death of our much-loved mother, the late Mrs. Belle Rice; also the members of the White Rats and Manager John E. Stahl, of the Grand Theatre, Homestead, Pa., who so kindly closed both of his houses during the burial ceremonies, in respect to the deceased. MR. AND MRS. JAMES G. MORTON AND NANCY LEE RICE."

LIEBLERS NAME VELLIER'S PLAY.

After wading through more than five thousand plays, ranging many times that number of titles for a new play, from "A Colored Soldier" to "Kenilworth," Liebler & Co. have accepted "When All Has Been Said" as the name for a new domestic drama by Hazard Vellier. To Howard Milward, of New York, the firm has sent its check for \$100 for helping them out of the difficulty.

BILLIE BURKE WILL HAVE NEW COMEDY.

Charles Frohman, after a conference with Billie Burke, at Powers' Theatre, Chicago, Ill., arranged for her to make her next appearance in New York during the Christmas holidays in a new comedy, called "Suzanne." The play is an adaptation from the French, by C. Haddon Chambers.

PERFORMERS AID FIRE SUFFERERS.

Performers working at the Orpheum, Bijou and Grand, Virginia, Miami, week of Oct. 10, put on a benefit performance Wednesday, 12, the proceeds of which went to the people who had suffered from the ravages of the fire, first last month in Northern Minnesota the past few weeks.

The performers were assisted by Managers Swendby, of the Orpheum, and McLain and Sigel, of the Bijou and Grand Theatres, and May Harrison.

The performance took place at the Grand Theatre, and a good sum was realized from the same.

Those taking part were: Kreft and Constantine, Billy and May Owens, Cushman and Weston, McCarthy and company, Chas. Harrison, and Henry Fools.

The after-piece, staged by Cushman and Weston, was also taken by the same, assisted by Miss Kreft and Miss Owens, rounded out the entertainment.

Howard (G. L. Lethbridge) and his troupe, Mrs. Kreft and Constantine, Murphy and Nichols, Greene, Carson, Murphy and Nichols, and the Christies, and the French Girls, Field, Brear, and thephotograph.

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THE LOGICAL SONGSTER

L. WOLFE GILBERT

Author-Entertainer

VERITABLE SENSATION S. & C. CIRCUIT

MCR. THOMPKINS, National, Frisco, said: "You were the hit of my show. Come back soon."

DAN KELLY, in 'FRISCO REVIEW, said: "I found TWO NUGGETS this week, Rock and Fulton, at Orpheum---L. Wolfe Gilbert, at National."

SEATTLE TIMES said: "It's a safe bet Mr. Considine will graduate this young man to his Orpheum Theatres."

MR. CHRIS O. BROWN wrote: "Very pleased with reports of Mgrs."

WILLIE HOWARD said---"Wolfie, you are now in line for big things." "BUT"---The Representative of one of those Questionable Theatrical Papers solicited an ad., which I refused to give. And even then, after seeing me the undisputed hit of show, acknowledged to me---"Mr. Gilbert, I have given you the notice of the show"---But the paper really prints "L. Wolfe Gilbert started slow and never recovered." Every act on our bill entirely disgusted with this exposed bit of mercenary hypocrisy.

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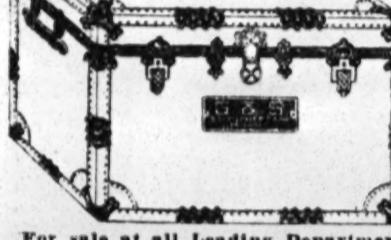
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LOOK FOR THIS TRADE MARK

OUT OF TOWN NEWS

Newark, N. J.---Newark (Geo. W. Robbins, mgr.) the return of "The Round Up," Oct. 17-22, has again created a heavy advance sale and insures continued success. Francis Wilson was warmly greeted by big audiences, in "The Bachelor's Baby," 10-15, Montgomery and Stone, in "The Old Town," 16-21.

Proctor's (R. C. Stuart, mgr.)---Novelties are the potent factors in the big business here, and several appear 17-22. The bill: Dr. Horan, Kenny, Nobody and Platt, Conley and Mack, Seldon's "Venus," Ward and Regine Sisters, Carita Day, Frank Fogerty, Henry Muller and company.

COLUMBIA (Geo. W. Jacobs, mgr.)---Another return bill is offered here, 17-22, in the Smart Set, with S. H. Dudley and Ade Overton. Walker, Howard Thurston played to large audiences 10-15.

WALDMAN'S (Les Ottolengui, mgr.)---Fred Irwin's Big Show lives up to the name this season and offers "Uncle Sam Jr." with Harry McCullough and Margaret Bennett, and a strong all-new casting: Sir Romeo, Marr and Evans, Brady and Mahoney, and Asher Sisters. Follies of New York and Paris proved interesting to good audiences, 10-15. Irwin's Majestic 24-29.

MINER'S EMPIRE (Leon Evans, mgr.)---The New Century Girls 17-22. A vaudeville part names: Harry and Una Ellsworth, Charles Saunders, Johnny Marion and Grace Lillie, May Belmont, Tom Burnett, Irving Gair, and Curtis and Stevens. Jolly Girls brought out large audiences 10-15. Tiger Lillies are due 24-29.

ARCADE (L. O. Mumford, mgr.)---An especially long and interesting bill, 17-22, names: Homer and Priscilla, Fatty Miller, Chas. Doem, Geo. Stratton, Eddie May, Stratton, Geo. Summers, Lettie Walter, Muriel Witter, John E. Whittaker, the Aztecs.

NOTE---Dare Devil Schreyer performs his sensational act at Hillside Park, 16.

Boboken, N. J.---Gavety (Corse Payton, mgr.) "Du Barry" by the Payton stock, 17-22; "Brown of Harvard" 24-29.

EMPIRE (A. M. Bruggemann, mgr.)---Follows of New York and Paris 17-22. Irwin's Big Show 24-29.

LYRIC (G. S. Riggs, mgr.)---Week of 17: Emerald and Dupree, Domine and Company, Ed. Louis, Ruth and Mayo, Ward and Curran, Henry Johnson, Parson Sisters, Bijou Comedy Trio, Mole and O'Neill, Will Campbell, Brown and Brown, moving pictures and illustrated songs.

Hudson, UNION HILL (J. C. Peebles, mgr.)---Week of 17: Potter and Harris, Willis L. Roberts, Cecil Lyden and Edna Dorman, Pauline Perry and company, Fiddler and Shetton, Five Salvagis, and a condensed version of "The Governor's Son," with a cast of fifteen people.

NOTE---The Clarence Sisters and Brother have a clever and busy act, and received a fine reception at the Lyric last week. Harry Brown is also entitled to a word of commendation.

JERSEY CITY, N. J.---Majestic (F. E. Henderson, mgr.) W. H. Crane, in "Father and the Boys" 17-22; "The Soul Kiss" 24-29.

ORPHEUM (Mary Gibbs Spooner, mgr.)---"Forty-five Minutes from Broadway" by the Spooner Stock, 17-22; "The Great Ruby" to follow.

BOX TON (T. W. Dingins, mgr.)---Dreamland Burlesques, with Dave Marion, 17-19; Roots Burlesques, with Jas. P. Sullivan, 20-22; Broadway Gayety Girls 24-26, Jolly Girls 27-29.

ALASKA (P. E. Henderson, mgr.)---Variety, moving pictures and illustrated songs.

KETCH & PROCTOR'S---Variety, moving pictures and illustrated songs.

moving pictures, will have a new manager, S. L. Oswald, R. D. Dobbs leaving to engage in other business.

Waterbury, Conn.---Poli's (Harry Parsons, mgr.) "The Highflyers" Oct. 8, "The Round-Up" 10-12, "In the Bishop's Carriage" 13-15, "The Clowns" 14, 15, "Arsene Lupin" 18, Yiddish, Oct. 25.

JACQUES (Vivian Whittaker, mgr.)---Week of 17: Conley and Williams, Carbrey Bros., Walter and Vivian, Matthews and Ashley, Joe Maxwell and company, H. T. McConnell and company, Fashimo Jap Troupe, and Jacquescope.

GARDEN (J. G. Fee, mgr.)---Vandeville and moving pictures, to good houses daily.

Dallas, Tex.---Dallas Opera House (Geo. Anzy, mgr.) Sidney Drew in "Billy," Oct. 10-13, with the popular business, Black Pudding 14, "The Cat and the Fiddle" 16.

MAJESTIC (O. F. Gould, mgr.)---An excellent bill week of 9, including: Lottie Mayer, Von Tilzer's Three Singing Girls, Ethel West and Tom Denton, Louise Carver and Tom Murphy, Sully and Hussey, Zinka Panina and company, Arthur Huston and company.

OPHEUM (Dalton Bros., mgrs.)---This house is now booked by Sullivan & Considine. Week of 9: Ward and Weber, Beatrice De Rule, W.H. Armstrong and company, Hugle and Taylor company, Hicks' Comedy Animal Circus, Drawing Heavy.

HAPPY HORSE (P. O. Dalton, mgr.)---Week of 9: Bert H. Dalton, Ballard and Alberta, the Musical Wilsons, Lila Dale. Good business.

THE STATE FAIR OF TEXAS opens Oct. 15, closes 30. The music hall attractions will be: Thavin's Band, Gillett's monkey circus, Lamb's Merry Manikins, Herr Max Bing, and Anna Woodward, in selections from grand opera.

FL. WORTH, Tex.---Byer's Opera House (Phil W. Greenwall, mgr.) Black Patti Musical, Oct. 12, 13, Sidney Drew, in "Billy," 14-15.

MAJESTIC (W. H. Mullaly, mgr.)---Week of 10, S. R. O. twice daily, with the Sensational Sablous, Betsy Bacon, Earl Flynn and the American Beauty, Miles Riley, and motion pictures. Mr. Mullaly also had an extra added attraction in Arturo Berard.

IMPERIAL (W. H. Ward, mgr.)---This theatre is very popular and is doing a good business. Bill week of 10 was the best, doing S. R. O. Three Dales, presenting "Around the World," Nebr and Cœcum, in "The Last Dollar," Smith and Brown, the Jersoel Musical Trio, the Bell Boy Duo, and Clarence E. Able.

PRINCESS (Joe Aronoff, mgr.)---Week of 10; The Great Lawrence company, Will H. Mack and company, presenting "The New Minister," Williams and Butterworth, Lois Grace, and the Great Densmore Sisters. All picture shows doing a great business.

WACO, Tex.---Auditorium (Aaron Laskin, mgr.) at an expense of about \$10,000, the Auditorium has been entirely remodeled and re-furnished, making it one of the handsomest playhouses in the country. The formal re-opening of the house took place on Sept. 29, with Tim Murphy in "Mr. Opp." "Happy Hooligan" Oct. 14. Mr. Laskin, who comes with the Greenwall's, for a number of years, and is well pleased with his house and the town. He is attentive, courteous and watchful of the interests of his patrons.

MAJESTIC (Bob Brown, mgrs.)---Week of 10: Louise Cox, Clarke and Turner, Orrin and Millie Phelps, Muskei Bounells, Russian Star Troupe. Excellent business.

DIXIE---Moving pictures. Capacity.

GALVESTON, Tex.---Grand Opera House (Chas. T. Brian, Jr., mgr.) "Happy Hooligan" had good attendance Oct. 10, Dustin Farnsworth 11.

CRYSTAL (J. K. Jorgenson, mgr.)---Week of 9: Espe and company, Melrose Comedy Four, the Shurrocks, Virginia Burnett, and motion pictures. Business good.

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Double small character part: Man for Jew character; Soubrette; Singing, Dancing Girls. Salary sure. Communicate quick. HARRY WARD, Manager Pair of Pinks Co., Hawarden, Iowa, 21; Chatsworth, S. D., 23; Lennox 25, Alexandria 27, Montrose 28, Humboldt 29, or 304 Vine St., Leavenworth, Kans.

AT LIBERTY, GOOD DIVER AND SWIMMER. Have had a good season in the West. Address "E." care of CLIPPER.

AT LIBERTY---The AMERICAN JOKER, all around singing, dancing comedian: hot comedy and straight; change six nights or longer; good medicine show stock, in picture theatre or advance work; close contractor; state limit: answer quick; trunk check for ticket. BOB HARRIS, Gen. Delivery, Rochester, N. Y.

WANTED---PERFORMERS FOR MEDICINE CO. Sketch Team that can change often. Silent Acts, Piano Player. People doubling piano preferred. Answer quick. MULTON CHERRYHOME, Williamsport, Ohio.

WANTED---Musical or S. & D. Sketch Team, B. F. and Whiteface Comedy, singles and doubles, one must fake piano; also Single Musical Comedy. I have plenty of instruments. All must work in acts. State all and your lowest in first letter. Hot Springs Remedy Co., New Richmond, Ind.

WANTED---Heavy Man and Woman, character Man. Must be capable people. Useful people. Write. "Across the Great Divide" Co., LYON 4 TUCKEE, Ada, Mich., Oct. 26; Lakota, N. D., Oct. 21; Condo, N. D., Oct. 31; Leeds, N. D., Nov. 1; Rugby, N. D., Nov. 2; Bottineau, N. D., Nov. 4.

WANTED, ALL 'ROUND MED. PERFORMERS that change for week stands. Picnic, also Magician that does straight. W. M. Marshall, write; lost your address. N. B. No tickets unless I know you. Show never closes. Address BILLY KLING, Pigeon, Huron Co., Mich.

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CASINO THEATRE AND MUSIC HALL 75 Hamilton St. Wanted at all times. Music Hall Acts, Sketch Teams, Sister Teams and single Lady turns. T. VIGNOLA, Prop.; A. A. MACK, Mgr.

SPECIAL, \$17.50 Must be able to make good. Five shows daily. Engagement four to eight weeks. State all in first. JACK W. LEWIS, Manager HIPPODROME, ZANESVILLE, OHIO.

WANTED---CLEVER INGENUE Join on wire. Experienced. Pretty good wardrobe. SCANDIA, Kansas, 21; CONCORD, Kansas, 22; FAIRBURY, Nebraska, 24. JOHN G. RAE

WANTED---For LYCEUM THEATRE MONTGOMERY, PA. VAUDEVILLE ACTS or SMALL COMPANIES. Open time after Oct. 22, 1910. Address J. A. WHITE, Manager.

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BEHRE and LEE HOUSE In their Comedy Trick House. Contortionist, Acrobatic and Horizontal Bars. Care this Office.

AT LIBERTY, Oct. 24, Irish and Blackface Comedian, clog, jig and reel dancer. Change for week. Sober and reliable. A real Medicine performer. Address COMEDIAN. 564-566 BROADWAY, KINGSTON, N. Y.

NEW YORK CITY.

VAUDEVILLE REVIEWS OF THE WEEK.

Garrick Theatre (Charles Frohman, mgr.)—Kyrie Bellew and an excellent company appeared at this house Monday night, Oct. 17, in the first production here of *The Scandal*, a four act play by Henry Bataille. The story of the play deals with a married woman who has loved a man other than her husband, Charlotte, the wife of Maurice Ferioli, falls in love with a man named Artanezzo, who makes use of her love for him to get money, first by pawing her diamond ring and then by borrowing money, in her name, from a money lender, all of which he squanders gambling and in other extravagances. When she discovers his true character she quits him, and then undertakes to live for her husband and her children, always in the fear that her secret will be discovered, and this year, when her former lover writes to her, she sends him money. The inevitable occurs, and the money lender sues Artanezzo for the money, and his wife then calls on her, and with a sudden burst of manhood returns her letters and little presents she had given him. Maurice discovers her secret, and the audience witness a scene in which he tells her that in the distant future he may forgive her, and they may once again love each other, during which homily she has fallen asleep, and the curtain falls. Mr. Bataille has given to the stage some virile plays which, if they have not always proved monetarily successful, have been logical and convincing. But in this instance he has endeavored to turn the world around. His endeavours to argue and prove by his arguments that in the problem of the sexes women should stand on the same plane as man, but, of course, has failed in his purpose, and has given us in this, his latest work, a play which is only dull and uninteresting, except in the few strong dramatic scenes of the play. And even in these the interest does not prove to have the strength evidently expected of them, for the reason that the play is built upon the wrong foundation. In the climax of act three the author makes Maurice turn coward when, having called all the servants and others in to witness the degradation of his wife, he falters in his purpose, and with little plausibility humiliates his son by announcing that he, too, has known about it. He and the audience know it to be true. The play is faulty in construction, lacks continuity, directness and plausibility. Mr. Bellew was forceful, and in the main never has done better work, but the scene in Act 3, above referred to, mars the character of Maurice and detracts from the good work of the star. Vincent Serrano gave a capital performance of Artanezzo. It is a trying role, and calls for skillful treatment, which it gets at his hands. Gladys Hanson, as Charlotte, proved herself to be an emotional actress of more than ordinary ability, and won decided success for her work. The role is extremely difficult, and makes great demands upon her, but she equalled to every requirement, with flying colors. The others did all that could be asked. The cast in full: Maurice Ferioli, Kyrie Bellew; Artanezzo, Vincent Serrano; Jeannette, Frank Connor; Parizot, Ernest Stallard; the Prefect, Frank Westerton; Admiral Gravere, G. Harrison Carter; Gaston De Berleux, Stapleton Kent; Radvel, Edgar Franklin; Gruen, Bernard Fairfax; Chaufer, W. Logan; Charlotte Ferioli, Gladys Hanson; Madame Ferioli, Ffolliott Page; Marthon Ferioli, Viola Dale; Riquet Ferioli, Trixie Allen; Margaridou, Virginia Chauvenot; Mile, Blanquette, Charlotte Doty; The Girl with the Blue Hat, Charlotte Lillard; The Girl with the Red Hat, Claire Cassel; Miss Roberts, Grace Crowley.Comedy Theatre (F. Ray Comstock, mgr.)—*The Family*, a play in three acts by Robert H. Davis, was given its first metropolitan presentation Tuesday night, Oct. 11. The story of the play has to do with a New England family named Sneed—father, mother, son and two daughters, and a minister, Paul Churchill. Madeline, the elder daughter, elopes and becomes the mistress of Paul, and when their true relations are learned by the "family," they bring Madeline home. David, the son, threatens to kill Paul, but he is easily persuaded not to, and a railroad smash-up does the job for him. From this story Mr. Davis has built his play, but the handling of it has given him but little thought to consistency. He has named the play "The Family," and makes John, the father, say that he will keep the family together, that they must be a unity, and yet, early in the first act, the author gives Madeline and her mother (Mary) speeches which show that John and David are held in the house in little respect, without which there can be little love, and without the latter where is the bulwark of a family? The making of the "playing-the-ponies" fever such a prominent feature may be all right in farce comedy, but it is a mistake in a play of the kind. Mr. Davis' intention is clear. There is no doubt, however, in playing the ponies, and "The Family" needs all the heart interest it can get and much more than it has. John Westley, who is featured in the play, does capital work with the material given him, but he has been too heavily handicapped by the author. The incongruities of the character are more than any actor can battle against successfully. The same applies to the character of John Sneed, with which, under the conditions, Sam Edwards does considerable. Thomas Meighan also came under the ban of the handicapper. Paul Churchill is drawn in as a most despicable role, but Mr. Meighan deserves praise for his portrayal. Julie Herne did good work as Madeline, but her performance can hardly be said to equal some of those she has given before. The Mary Sneed of Mabel Bert struck by far the best note of the performance. While the speech in act one, in which Mary refers sarcastically and slightly of her husband, robs the character of some of the sincerity which would otherwise be hers, Miss Bert, by her art, makes you almost forget the flaw and draws you to her. The cast in full: John Sneed, Sam Edwards; Mary Sneed, Mabel Bert; Madeline Sneed, Julie Herne; David Sneed, John Westley; Ruth Sneed, Zena Isabella; Paul Churchill, Thomas Meighan; Roscoe, by Himself. "The Family" closed after the performance 15, and is announced to go on the road. The house will be dark till 19, when "Keeping Up Appearances" will be presented.

Loew's National (Mr. Melinhard, mgr.)—Oct. 17-19: Searl and Allen, very good; Miss De Nourle, one of the classiest song birds in vaudeville; Hill and Ackerman, one of the cleverest tumbling teams on the stage; Dotson and Lucas, a team who danced themselves into favor and will be heard from among the top-notchers in a very short time. Clarence Smith Brothers were very good. Garry and Moore score a big hit. Elsie Foy took the house with her winning way. Bill 20-22: Harry Le Clair, Luigi Brogi, and Mrs. Curly, Hanley and Jarvis, Phillip Sisters, Harry Le Roy, Mile, Capretta, and Scott, and Great Eldridge.

Carnegie Lyceum—Mme. Plar Morin began an engagement at this theatre Monday, Oct. 17, presenting her impersonation of Pierrot, in Mons. Carre's pantomime, *L'Enfant Prodigue*. Eugene Bernstein played the popular piano score which did so much to make the pantomime successful. The cast: The Father, John Ardizzone; The Mother, Regina Well; Phrynette, Nellie Grant; The Baron, David Mannings; The Servant, J. Elgour, and L'Enfant Prodigue, Mme. Plar Morin.

Majestic Theatre (Marcus Loew, Inc., mgr.)—Business still continues to be big, the vaudeville and moving pictures pleasing large audiences daily.

Keith & Proctor's Fifth Avenue Theatre (G. E. McCune, mgr.)—A capital bill this week includes nine acts of unusual merit, three of which are new to town. Enthusiasm was shown by a good sized matinee audience on Monday, for the excellent fare provided by Manager McCune, and there was especial favor shown to the new offerings.

A playlet of intense tragic strength was given by Frank Keenan, and the combined art of the author and the players brought it a tremendous expression of flavor, its triumph being greater than any that has been won by a vaudeville offering in many a day. "The Oath," a dramatic incident of life in Ireland, by Seumas MacManus, is the piece, and such was its grip that the auditors sat leaning forward in their seats with tense interest throughout. Of course, the acting was largely responsible for the great success of the offering, and Mr. Keenan, after taking a dozen curtain calls, was forced to make a speech of thanks, in which he paid a tribute to the critics in dramatic construction. (See New Act next week.)

Charles Lovenberg's latest, "College Life," was full of the songs and noise usually associated with stage representations of student days in the big universities, a company of a score or more, in which there were two women, getting plenty of the swing and go to everything they undertook. The comedy was quite good, the songs were all of a worthy character, and there was no let-up to the interest, once things got properly under way. (See New Acts next week.)

The third new offering was "My Lady Lovelace," a story of love in the eighteenth century, played by Frank Elliston and company. It was a good playlet, very English in its drawing and playing, and of only fair merit, the hackneyed story telling all the scenes of the play. And even in these the interest does not prove to have the strength evidently expected of them, for the reason that the play is built upon the wrong foundation. In the climax of act three the author makes Maurice turn coward when, having called all the servants and others in to witness the degradation of his wife, he falters in his purpose, and with little plausibility humiliates his son by announcing that he, too, has known about it. He and the audience know it to be true. The play is faulty in construction, lacks continuity, directness and plausibility. Mr. Bellew was forceful, and in the main never has done better work, but the scene in Act 3, above referred to, mars the character of Maurice and detracts from the good work of the star. (See New Acts next week.)

Lola Merrill and Frank Otto, recently embarked upon the sea of matrimony, returned to town with "After the Shower," which is alive with wit and the out-of-the-ordinary. The young couple were heartily greeted, Miss Merrill looking particularly charming. Their droll song and dance at the finish brought them out for several bows.

Edgar Bixley and Henry Flink had their work cut out for them, as they were forced to follow Frank Keenan, but, nothing daunted, they set sail for the laughs, and no adverse winds could blow them out of their course either. They soon had the audience with them, getting everything that was theirs by right of merit.

Conlin, Steele and Carr, back on the stage of their first local success, romped in with a bang a bit as any they had previously scored. They still did "The Belle of the Barber's Ball" as strong a number as they could wish for, and they sing it as it has been sung here by many other performers. Everything they did was a winner.

Dainty and plump Ida Grammon rendered her songs in the charming manner for which she is noted, and the vitagraph closed the show with an interesting series of life motion pictures.

Lincoln Square Theatre (Chas. Ferguson, mgr.)—This house, which, by the way, is one of the largest in the city, was packed to the doors on Monday night, Oct. 17, and the programme was uncommonly fine, and thoroughly enjoyed. The act which captured the most applause was a sketch played by Mr. and Mrs. Cortes. The cards displayed on either side of the stage failed to give the name of the sketch, which was full of clever lines and humorous situations. Here and there was a touch of the pathetic. The playing of Mr. and Mrs. Cortes was splendid. The act is suitable for the big circuits. Warren and Faust pleased immensely with their songs and dances. The grotesque make-up of their woman on the right, Hattie Bunting, a patch of magic, both amateur and amateur, the large house. He is assisted by a "comedian," who works hard but fails to evoke laughter. The Transfeld Sisters are very pretty, and their playing on various musical instruments made them warm favorites. They got plenty of vim into their work. Harst Bules, a Frenchman with a fairly good command of English, presented a rather gruesome act, entitled "His Last Hour," which tells the story of a murderer about to pay the death penalty for his crime. Except for a few lines heard from the wings the act is a monologue by Mr. Bules, who is also the author of the act. While it is scarcely adapted for small stage, the act is scored heavily with the patrons of the Lincoln Square. The Manhasset Four, a good quartette, was also well received. The pictures came in for their usual share of applause.

Keene's Third Avenue Theatre (Edward J. McMahon, mgr.)—Business at this house is excellent, a condition warranted by the programmes Manager McMahon is presenting from week to week. Princess Chinquilla, a graceful Indian dancer and singer, opens the bill. She is assisted by Ed. Newell, who gives a clever juggling performance. The act went big, and deserves a better place.

Billy Smith in a singing monologue, got into the good graces of the audience with his witty songs. He sang about three songs, one in particular bringing him much applause. The Matisse Players presented a forceful little sketch, entitled "The Sheriff of Pebble Creek." The playlet made a good impression, and the members of the little company all gave a fine performance. Poster Sisters, in songs and dancing, are two clever girls, and present an act that would make good anywhere. The girls took several encores at the finish of their performance. Braggs Bros. do one of their clever, high-flying, acrobatic turns ever presented at this house. The act went big. Illustrated songs still continue, with the Keenescepe closing the bill.

Olympic Theatre (Maury Krans, mgr.)—The Star and Garter Show is the attraction here this week, with the Marathon Girls Co. to follow.

Lorraine, Connolly and Wenrich, Bissell and Dowie, and Gavely.

Miner's Eighth Avenue Theatre (Edwin D. Miner, mgr.)—The Jolly Girls Co., with a good bill, is the attraction here, with New Century Girls to follow.

Majestic Theatre (Wm. Wood, mgr.)—The Concert begins its third week Oct. 17, its third week.

New Theatre (Winthrop Ames, mgr.)—"The Blue Bird" has proved one of the strongest attractions presented at this house, and continues to please large attendance.

Hudson Theatre (Henry B. Harris, mgr.)—"Helen" Ward, in "The Deserter," began Oct. 17, her fifth week.

Kosciusko's Thirtyninth Street Theatre (Sam S. & Lee Shubert, Inc., mgrs.)—"The Little Damozel" began its second week at this house Oct. 17.

Belasco Theatre (David Belasco, mgr.)—"The Concert" began its third week Oct. 17.

Dewey Theatre (Wm. H. Fox Amuse. Co., mgrs.)—Vaudeville and moving pictures.

Liberty Theatre (J. W. Mayer, mgr.)—"The Country Boy" began its eighth week Oct. 17.

Broadway Theatre (Wm. Wood, mgr.)—"The Spendthrift" with Edmund Breese in the role of Richard Ward, opened a week's stay here, night of 17, to a large and appreciative audience. It is given by the original cast that appeared in its Manhattan run.

Lyric Theatre (Sam S. & Lee Shubert, Inc., mgrs.)—"Madame Troubadour" began Oct. 17, its second week.

Empire Theatre (Chas. Frohman, mgr.)—"Rebecca of Sunnybrook Farm" began Oct. 17, its third week.

New Amsterdam Theatre (Malcolm Douglas, mgr.)—"The Star of Sunnybrook Farm" began Oct. 17, its third week.

Fourteenth Street Theatre (J. Wesley Rosequist, mgr.)—"Our Miss Gibbs" began its eighth and last week Oct. 17. Julia Neilson and Fred Terry follow 24, in "The Scarlet Pimpernel."

Colonial Theatre (Percy G. Williams, mgr.)—Heading the bill here this week is a genuine troupe of imperial Russian dancers, with Theodore Kosloff and Maria Baldini as the principals, presenting a classical ballet, entitled "Giselle; or, La Sylphide." Besides the principals there are seven coryphees, and there is a story told in dance and pantomime. The staging is elaborate and the music is exquisite. The graceful dancing of Mile, Baldini and T. Kosloff was loudly applauded on Monday. The act is quite the most important foreign number Manager Williams has shown this season. See New Act next week.

Another of the newcomers is La Belle Nello, a European acrobat, whose chief ability seems to be hand springs and flip-flops. (See New Acts next week.)

Chas. Nevins and Ada Gordon, who present "Little Miss Mancini," also come under the head of new acts, and will be very popular in this week's bill.

The "Strike," which earned him hearty applause. (See New Acts next week.)

Another of the newcomers is La Belle Nello, a European acrobat, whose chief ability seems to be hand springs and flip-flops. (See New Acts next week.)

Lee Tong Foo, the Chinese baritone, held down an early position in commendable style, singing songs in German, French and Scotch as fluently as he does in his native tongue. His one change of costume is from the hand-some Chinese costume he wears, to Scotch kilts.

Karn, a wonder in the juggling world, drew frequent applause despite a few slips he experienced. His juggling, however, is something to be reckoned on, no matter what the size of the article may be, and the audience is kept busy following his movements.

Charlie Case was entirely too fast for the audience, and he really deserved better reception than fell to his lot. Charlie's "puns" were so far over the heads of the audience that they were laughing after he had left the stage.

McMahon and Chappelle still cling to their old act, "Why I Didn't Miss the Train," which almost everybody has seen, winding up with Tim's run after the second train he had missed. It would pay this pair to trump up a new act.

Geno and Bailey were the hit of the show, their gaiting towards the close of the act putting them solid with the audience.

The Ziegler Quartette, with their masked prima donna, and the Arvi mystery, are holdovers from last week, both acts still retaining their popularity.

The Americograph closed the show.

Cirque Theatre (Hollis E. Cooley, mgr.)—Cyril Scott and most of the original cast are presenting *The Lottery Man* at this house. That the play is as popular as when presented at a downtown house was evident from the amount of applause for the star and his supporting players. Constant applause greeted their every performance.

Harry Brear made his first bow of this season, and his opening song, a hedgehog, was a hit. His "I'm a Hedgehog" paved the way for him to a bit of good proportions, and he finished his act with his extemporaneous songs, with the audience calling for more of him.

Mr. Brear, while selecting people in the audience for the subjects of his rhymes,

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The Four Koners Bros. opened the bill, rather an important act for this undesirable position, and it was noticeable that a number of the incoming Monday patrons began to applaud the diabolical work of the four boys before they were seated. Their expert hoop rolling brought them rounds of applause, and the dexterity and quickness of each of the performers places the act in the very front rank of juggling and hoop rolling experts.

The Primrose Four, vocalists of more than ordinary ability, were the musical hit of the programme. They are billed as "A Thousand Pounds of Harmony," and while they may fall short of some pounds short in avulopulos, they are there with the voices and harmony sufficient to command very favorable with any quartette upon the stage.

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ceremonies, at which Thomas P. Peters, editor of the *Brooklyn Times*, made a speech, and the orchestra played "The Star-Spangled Banner," while the audience stood. The choicest selections of the nurseryman's houses were everywhere displayed. The auction fair of week of 24 will be "Madame X." (A detailed description of the house will be found in another part of this issue.)

GREENPOINT (Benedict Blatt, mgr.)—This week's bill: Mason, Keeler and company, Burnham and Greenwood, Weston and Lynch, Mr. and Mrs. Mark Murphy, Ball Boy Trio, Elton Price Troupe, Berry and Berry, and Hoey and Lee.

GOTHAM (Pauline Boyle, mgr.)—The Forbes Stock Co., in "Shall We Forgive Her?" this week. Next week: "The Blue Moon."

EMTIN (George McManus, mgr.)—The Merry Maidens Co., with Sam Rice and a corps of clever comedians, this week. As an extra attraction, they have "Venus on Wheels." Coming, Watson's Beef Trust.

PATTON'S (Joe Payton, mgr.)—The house company, in "The Fighting Hope," this week.

LYCEUM (Louis Phillips, mgr.)—The house company, in "Power of Love," this week.

FOLLY (Meyer Solomon, mgr.)—Among those on this week's bill are: Harry Landen and company, Big and Little Casino and the Joker, Musical Monarchs, John Henry, Vog- gers and Meyers.

COMPTON (I. Bernstein, mgr.)—This week's bill: Wanghoo's Four, Richards and Jones, Stewart and Howard, A. Jones and Harry Fields.

BROOK NEWEST THEATRE OPENED.

NATIONAL THEATRE, ANOTHER LOEW PLAYHOUSE, OPENED

MONDAY, OCT. 17.

Marcus Loew's new theatre, at Bergen and Westchester Avenues and One Hundred and Forty-ninth Street, New York, which was built and is owned by the Loew's Amusement Co., opened Monday evening, Oct. 17.

The newest playhouse, the National Theatre, as it is called, is one of the handsomest in Greater New York. Mr. Kelhor should be complimented on his fine work, as the construction and decorations throughout are his original ideas, which have been properly executed by the architects and artists.

The National Theatre makes the tenth amusement house contrived in Greater New York by Marcus Loew. He also has theatres from Maine to Colorado on his circuit.

Mr. Loew sprung many surprises on Monday night. Among those were: James J. Morton, Harry and Irving Cooper, Miss De Nourie, Hill and Ackerman, Neal and Allen, Nat Carr, Dotson and Lucas, Clarence Sisters and Brother, Elsie Ford, and Carlyle Moore and company.

NEW HEILIG THEATRE OPENED.

The new Heilig Theatre, Portland, Ore., one of the handsomest and most elaborately equipped theatres in the United States, was opened to the public on Monday evening, Oct. 16, with Viola Allen, in "The White Sister," as the attraction.

This theatre was built at a cost of \$500,000 and is located near the Portland Hotel, one of the best and most centrally situated quarters of the city. It has two balconies and twenty-two boxes, and seats two thousand people. The ground and building is owned by the Heilig Theatre Company of which Calvin Heilig, president of the Northwest Theatrical Association, is president.

An audience which filled every seat in the house and overflowed standing room, attended the opening, and Mr. Heilig was the recipient of numerous telegrams of congratulations from all sections of the country, as well as letters expressive of appreciation from hundreds of Portland's theatregoers.

The new Heilig completes the chain of theatres of this class on the circuit known as the Northwestern Theatrical Association, of which John Cort, president of the National Theatre Owners Association, is general manager. Portland now is equipped with a playhouse that is on a par with any city in the country. Any attraction, no matter how mammoth, can hereafter be accommodated in every city of importance West of the Missouri River.

HAMMERSTEIN ROOF WILL HAVE FEMALE ATTENDANTS.

When Hammerstein's roof opens on Saturday afternoon, 22, with small time vaudeville, the patrons will find women in the box office, a woman plane player and women usher.

Four vaudeville acts, a singer of illustrated songs and pictures, which will be changed daily, will make up the bill. It will be a week stand. Aaron Kessler will personally manage the roof show. The family department of the United Booking office will furnish the acts.

RETURNED FROM LONDON.

Mrs. Tom Terriss, formerly Alfred Devrez, who has been successful in Europe as a dancer, returned from London, Oct. 17, on board the Arabic. Mrs. Terriss and her husband will shortly appear in New York in a "Medusa" dance, which she produced at the Tivoli Theatre, London, recently.

Caroline White, a soprano, who is to be one of the group of singers of the Chicago Grand Opera Co., also returned aboard the Arabic.

RUFF & SHERIDAN CO. MOVING INTO NEW OFFICES.

Ruff & Sheridan Co., authors, playwrights and producing managers, formerly located at 208 West Forty-fourth Street, New York, owing to an increase in their business, have been compelled to take up new quarters. They have taken a suite on the eighth floor of the handsome new Forty-fifth Street Exchange Building, on West Forty-fifth Street, just off of Broadway.

NEW YORK WILL SEE "THE GAMBLERS."

Charles Klein's latest play, "The Gamblers," will reach New York on Oct. 21, for a week's run at the Maxine Elliott Theatre. In the cast are George Nash, Chas. Stevens, William H. Mack, De Witt C. Jennings, Cecilia Kingstone, William Postance, Jane Cowl, Edith Barker, Julia Hay and others.

HOWARD STOCK WILL OPEN OCT. 24.

The stock company at the Howard, Washington, D. C., will open Oct. 24. J. Leuehr III, is preparing for the first production, "My Friend from Dixie." Wm. Brown will be straight man; R. Sheldon, comedian; Leon Marshall, leading lady; Mayme Butler, contralto.

"ALMA" OBJECTS TO SMOKING.

In deference to the wishes of Kitty Gordon, the star of "Alma, Where Do You Live?" who says tobacco smoke hurts her voice, no smoking will be permitted in Weber's Theatre, New York, while the musical comedy runs there.

CURRENT BILL AT AMERICAN, CHICAGO.

The following acts are at the American Music Hall, Chicago, Ill., this week: Geo. Primrose, "Futurity Wlener," "Scrooge," Jimmy Callahan, Byron and Langdon, Marte Sisters, and Steve Bartle.

PERFORMERS WARNED AGAINST SOUTH AMERICA.

Sydney L. Rankin writes THE CLIPPER as follows concerning the recent death of Miss Trepel in South America:

"About the middle of August I sent a number of my acts to Mrs. Carvalho, South America, to play the Carvalho circuit. Before that time I had been long in touch with Mr. Carvalho's representative, who assured me that the climate and conditions in Para were just as good as in New York, except that it was warmer, and there was no yellow fever or contagious diseases of any kind, so, on the strength of his word, I sent down eight of my acts. Among them was 'The Great Savant' act, of which Mr. and Mrs. Jack Trepel were members. About ten days after the arrival of the company at Para Mrs. Trepel contracted and died of the dreaded disease of yellow fever.

"Last week Mr. Trepel returned to New York and informed me that I should publish the fact that Para was in a very unhealthy condition, and I should warn all artists to keep away from that section of South America, as there was plenty of yellow fever and around Para. In fact, he stated that several ladies of the company when he left Para were in the hospital, laid up with yellow fever. Since receiving cable advices from Para that Mrs. Trepel had died of yellow fever, I have not sent any of my acts to Para."

"I am writing this letter at the request of Mr. Trepel, who unfortunately lost his wife, as stated above. This should be a warning for all acts who anticipate taking a trip to that section of South America."

EDGAR BIXLEY'S WIFE FOUND DEAD.

The body of Florence Bixley (Bixley), formerly one of the Carrette Sisters, vaudeville performers, was found on board her house-boat in Bridgeport, Conn., harbor, Oct. 13. The medical examiner certified that death was due to oedema of the lungs, super-induced by alcoholism. Only an eighteen-year-old boy, Harry Elliott, engineer, was on the boat when the woman's body was found. Edward Bixley, of the vaudeville company of Bixley and Fink, booked at Proctor's Fifth Avenue Theatre, week of 17, was

Mr. Bixley, with her sisters, Evelyn and Bessie, figured in "girl acts" a few years ago. Her husband induced her to live on the house-boat for her health for several months. The boat went to Bridgeport to dock and be repaired. Herbert Ashley Mathews communicated the news of the woman's death to her husband at the Grand Opera House, Pittsburgh, and taking charge of the body, ordered an investigation. Mr. Bixley immediately wired the cost of the funeral expenses to the Bridgeport Motor Works, and sent his telegram to Mr. W. W. Bixley, to Bridgeport, to take charge of the body. Other relatives of the deceased woman, including her brother, E. W. Carrette, of the New York police force, also put in a claim for the body and her property, but they were turned over to Mr. Bixley, who met the body in New York for the funeral services and interment, which took place at Greenwood Cemetery. Mr. Bixley has issued the following statement:

PITTSBURG, Pa., Oct. 15.—"What any one says about there being no money to defray funeral expenses is a lie. The Bridgeport Motor Works has had \$150 for expenses immediately on receipt of telegram of my wife's death. That I neglected her is another lie. I left just when they would put the boat out. I left twenty-eight dollars with her to do her one week, and then I sent her another fifteen dollars Saturday of the same week. The poor girl is dead, and her mother and brother know the reason of her death, and should be the first ones to say nothing about being neglected. You can verify my statement by going to the Bridgeport Motor Works and ask them, and as far as the White Rats at the local theatres are concerned, I don't need their help. I thank them just the same. I am able to defray all expenses. To the first thing they asked when they arrived was where my wife's diamonds were. Luckily my stepmother was there. EDGAR BIXLEY."

AN IMPORTANT PLAY DEAL.

Walter C. Jordan, of Sanger & Jordan, has purchased outright for cash from Henry Bernstein, for the United States and Canada, all proprietary interests and rights in and to that celebrated author's three greatest successes, "The Thief," "Samson" and "Israel," subject only to Charles Frohman's existing leases and exclusive control over the performing rights to said plays. This deal constitutes one of the largest cash transactions to play purchasing that has ever been consummated, as Henry Bernstein's plays mentioned are very popular and his terms very high.

"The Thief" has ever yet been played by any of the stock companies, although there is an enormous demand for all three of said plays for stock purposes, and there are still two traveling companies of "The Thief" playing

to enormous business on tour.

MAX BUCKLEY TO REMAIN IN NEW YORK WITH "THE LITTLE DAMOZEL."

On page 303 of this issue of THE CLIPPER appears an example to the effect that Mr. Buckley will head the Western company of "The Little Damozel," and that Mutual Star will play the part in the New York production. After the performance on Monday night, Oct. 17, at the Nazimova Theatre, Henry W. Savage, the producer of the play, decided to keep Miss Buckley in the New York production, as he did not care to change the original cast, and permit Miss Starr to head the road company. Miss Starr's performance of the part was excellent, and she received much applause. Mr. Savage will engage a strong company for the Western engagement.

BRADY SUES ERLANGER.

William A. Brady has begun an action against Abraham L. Erlanger, to force the Auditorium Theatre of Chicago into a relationship. He asks that the partnership be dissolved, the theatre entered into in 1907 with Erlanger be dissolved.

The sale of the lease of the Auditorium Theatre last January is the specific act on which the Brady suit is based. He alleges that although he had a fair share in the management of the profits of the house, he did not receive half of the proceeds of the sale.

Klaw & Erlanger sold the lease to the Chicago Opera Co., of which Andreas Dippel is director, for \$115,000, and Brady says in his complaint that he got only \$30,000 as his share of this.

JOS. T. KELLY ILL IN SANITARIUM.

Jos. T. Kelly, an oldtime vaudeville and dramatic actor, is ill and in a sanitarium at Jackson, Mich. Mr. Kelly would be glad to hear from his old friends. He has had a serious spell of pleurisy, but is now convalescent, and hopes to be out in a short time.

During the past five years he was connected with the Latimore & Leigh Stock Co., for two seasons; "Buster Brown" Co., one season, and then he joined the Mae La Porte Co., a few weeks ago, but was compelled to quit on account of illness. He has many friends whom he would like to hear from.

LULU GLASER'S NEW PLAY.

Lulu Glaser appeared in the Opera House, Providence, R. I., Oct. 17, in a new musical play, "The Girl and the Kaiser," an adaptation by Leonard Lichfield, of the German lyric comedy, "Die Försterin Christof," by George and Richard Förster. The play is under the management of the Morris Shubert. In support of Miss Glaser are: John Slavin, Edith Decker, Flavia Arcaro, Mabel Weeks, Louis B. Foley, Robert Vivian, Kenneth Huater and Neal McCoy.

KETCHEL, PUGILIST, MURDERED.

Stanley Ketchel, the champion middle-weight pugilist, who had been the guest of R. P. Dickerson, in Springfield, Mo., for the last five weeks, was shot fatally at the ranch house of Mr. Dickerson, five miles North of Conway, Mo., at 6:30 o'clock on the morning of Oct. 15. He was brought to a hospital in Springfield and died there.

Ketchel was shot by Walter A. Hurtt, a farmhand employed on the ranch.

ARCHIE ELLIS AGAIN IN HARNESS.

Archie Ellis, general manager of Hyde & Behman Amusement Co., arrived at his office last week, after spending four weeks at Mt. Clemens. Mr. Ellis is looking very well, and received a good reception from his employees. *See he returned Monday.

WHITING ALLEN WITH ARTHUR.

Whiting Allen assumed duties as general press representative for Daniel W. Arthur, Oct. 17, succeeding Bayard Veiller.

This Week's New Vaudeville Acts

TO BE REVIEWED NEXT WEEK.

FRANK KEENAN, in "The Ortho." Fifth Avenue.
"MY LADY BETTY," Fifth Avenue.
"COLLEGE LIFE," Fifth Avenue.
RUSSIAN DANCERS, Colonial.
EDOUARD JOSE, in "The Strike," American.
LA BELLE NELLO, American.
NEVINS AND GORDON, American.
MALEINUS, Hammerstein's.
COTTER AND BOULDERS, Hammerstein's.
THREE HICKIES, Alabama.
LAWRENCE HICKIES, Fulton.

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Under the Tents.

Huling Notes.

BY GEO. HARTZELL.

Saturday, Oct. 8, at Anniston, Ala., it rained so hard and long that it looked as if it would not be possible to give a show. It was a hard job to get the canvas up in the pouring rain, but the Weather-Grandstand finally got the top up, and the parade was given in a mud storm. The lot was a sea of mud, and while it looked almost impassable, the afternoon and night shows were given, and considering the weather and other drawbacks, the business was wonderful. We had to stay in Anniston over Sunday, owing to the Georgia law pertaining to moving trains on Sunday. We left at 11 o'clock P. M., and arrived in Atlanta, Ga., Monday A. M., a little late. Parade was given, and the crowd was very big on the streets. The afternoon performance was greeted by a packed house, and big turn away at night, and this was the third big show given in the week. The Bostock Show, we received the sad news of the death of Billy Honey there, he having died at Topeka, Kan., where he had been ill in the hospital. He was not forgotten by his many friends here with the show.

Rome, Ga.—The popular and old time saying, "When in Rome do as the Romans do," was repeated hundreds of times during the day, and we did it. Good business. There was a carnival show there on the lot next to the big show. We next had a chat with the Chattaquaans, where we arrived on the afternoon and night shows, and had a look at Lookout Mountain, and a ride on the Lookout Mountain Railway, which was well worth the money.

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SIGNOR ARVI presented last week at the American Music Hall, Forty-second Street, a very elaborate illusion show, entitled "The Greek Temple." After explaining that all the appearances are really alive, a lady gradually appears upon the little theatre erected on the stage, and steps down to the footlights. After that the professor goes off the stage, gradually dissolves, and one by one very artistic tableaux appear, dissolving one in another. The most striking were "The Gymnasion and Galatea" and "Salome." At last the professor reappears gradually on the stage, steps down to the footlights and brings forward three lady assistants that appear in the tableaux. With the exception that the lights were lowered too much between the changes, the act took very well.

MILDERED AND BOUCLEU, under direction of A. H. Sanders are meeting with great success throughout their Pennsylvania tour.

THE ELLISANS, a company of mental telepathy, appeared last week at the Manhattan Theatre, New York. The act is very good, the answers to questions of the professor among the audience being given by the blindfolded lady on the stage rapidly and correctly, and the reading of addresses on letters and cards were especially appreciated.

AT THE CLERMONT, Third Avenue and One Hundred and Seventy-fourth Street, is Sylvester, the magician. He is a very clever card manipulator. His wine and water trick, accompanied with amusing patter, goes especially well.

ALL LINE FOO, the Chinese magician, appears at the Academy of Music, Pittsburgh. His trick of producing from seemingly empty cylinders great numbers of live animals, fruit, etc., and lastly an immense China jar filled with water. This is his last act of the programme.

ADAMS AND MACK's expose magic act was at the Fulton Theatre, Brooklyn.

SHAPIRO, the wonder worker, entertained at the Mystic Theatre, Brooklyn.

DU BOIS Co., comedy magicians, present a very neat magic act at the Manhattan Theatre. From an empty cabinet a lady is made to appear, candles are made to light or go out by being at them from a rifle, and chosen cards appear from the flowers. A very good feature was the Australian wonderplant, which grew to immense height every time the assistant watered the same from a large sprinkling pot.

Moving Pictures.

Princess a New Moving Picture House in Denver.

The opening of the newly built Princess Theatre, at Denver, Colo., occurred Oct. 11. The new house is located on Curtis Street, just off Sixteenth, and was built by Moore & Greaves, at a cost of \$65,000. It is one of the most attractive motion picture houses in the entire West—is absolutely fireproof, and is decorated with about 20,000 incandescent lights. It has a seating capacity of 1,500, and is most attractively decorated inside and out, having a beautiful foyer done in white, while the interior is done in a rich green.

The house will be operated in the chain of moving picture houses that Moore & Greaves operate in the Rocky Mountain section. The latest American and foreign films will be shown, and pictures will be changed each day.

As an added attraction Moore & Greaves have secured the Biograph's Symphony Orchestra, conducted by Louis W. Sorkin, and a man lending his voice to the organ. This created a fine impression at the opening.

Moore & Greaves received several handsome floral pieces on the occasion of the opening, together with felicitous expressions from friends.

Releases.

LICENSED FILMS.

LUBIN—Oct. 17: "Hearts and Politics," drama, 990ft. Oct. 20: "Hawkins' Hat," comedy, 500ft.; "Archie's Archery," comedy, 450ft.

VITAGRAPH—Oct. 18: "Auld Robin Grey," drama, 991ft. Oct. 21: "Davy Jones' Domestic Troubles," comedy, 1,000ft. Oct. 22: "Clothes Make the Man," comedy, 980ft. Oct. 23: "Dawn in the French Bazaar," drama, 1,000ft. Oct. 28: "The Swiss Guide," scenic drama, 990ft.

PATHE—Oct. 17: "One on Max," comedy, 531ft.; "Jinks Wants to Be an Acrobat," comedy, 397ft. Oct. 19: "Outwitted," American drama, 783ft.

EDISON—Oct. 21: "A Wedding Trip from Montreal, Through Canada to Hong Kong," 1,000ft. Oct. 23: "His Branch of Discipline," drama, 1,000ft. Oct. 28: "The Swiss Guide," scenic drama, 990ft.

ESANAY—Oct. 12: "Hand and Lank," comedy, 608ft. Oct. 15: "The Cowboy's Mother-in-Law," comedy, 1,000ft. Oct. 19: "Hiring a Gem," comedy, 629ft.; "Hand and Lank," comedy, 371ft. Oct. 22: "Pals of the Range," Western drama, 1,000ft.

SELIG—Oct. 17: "The Foreman," drama, 995ft. Oct. 20: "Two Boys in Love," comedy drama, 1,000ft.

KALM—Oct. 19: "The Tyranny of the Dark," drama, 990ft. Oct. 21: "The Education of Elizabeth," comedy, 1,000ft.

URBAN ECLIPSE—Oct. 19: "In the Shadow of the Night," drama, 502ft.; "Tunny Fishing on Palermo, Italy," industrial, 500ft.

MILLIES—Oct. 20: "Uncle Jim," drama, 950ft.

BIGGRAPH—Oct. 17: "The Broken Doll," drama, 997ft. Oct. 20: "The Banker's Daughter," drama, 989ft.

W.M. J. MCQUINN, manager of the Morrison Amusement Co., with offices at Morrison's New Theatre, Meaford, Ont., Can., has purchased the exclusive rights for the Province of Ontario for the moving pictures of the Buffalo Bill Wild West and Pawnee Bill Fair East.

WHITE BRANDON has just closed a seventy-two weeks' season with Eckhardt's Ideals, under the management of O. J. Eckhardt, and is visiting his people and home at Topeka, Kan., his first visit there in eight years. Mr. Brandon has been on the Coast for the past five years, and expects to return there.

BURLESQUE NEWS

GET YOUR BURLESQUE REVIEWS AND NEWS FRESH EVERY WEDNESDAY.

THE MERRY MAIDENS (Western).

Casino Theatre, Brooklyn, N. Y.

Over in this borough last week, everybody was talking about the Sam Rice Show, and you couldn't blame them after you had seen this clever combination. It is positively the best show Sam has ever been connected with, and, in fact, the best one that has played the Casino this season. The audience, which filled this house to capacity last Friday, was the most liberal in the way of applause that the writer has ever seen. Every musical number, and there are about thirty, received five or more encores. Genial Dan Doyler deserves the credit for the most of the numbers, and here it might be mentioned that Dan has never done anything better. He has drilled the girls in such a perfect manner that there wasn't a single mishap in the numerous numbers. As a whole, the chorus could not be beat. The girls, eighteen of them, and they all work with much snap and glee throughout the whole show, and at all times "on their toes." You couldn't pick out a bad one if you tried. They have fairly good voices, and are pretty and very gay, and, in them belongs a great deal of the credit for the success of the company. The writer was also pleased to note that the girls in all the changes (and they make about ten) were the pink of perfection.

The costumes are beautiful and call for the highest praise. The scenery also can be spoken of in the highest terms.

The opening piece, called "Furnished Room," with which Rice has the leading role, is the liveliest first part that has been put on in burlesque in some time. There is nothing but action from the rise of the curtain until the finale. The work of all the principals and chorus was excellent, and each member came in for a share of applause.

Sam Rice, in the character of a German professor, gave a fine performance, and the several musical numbers he led were all great encore winners. Harry Keeler had two characters, one a hair-lip professor, the other being a sick man. It was difficult to tell which was the better, as his portrayal of the latter was excellent. He sang a song to many applause.

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OUT OF TOWN NEWS

Indianapolis, Ind. — Murat (Fred Bailey, mgr.) "The Jolly Bachelors" will be the attraction week 17. The entire house has been reserved by the Nobles of the Mystic Shrine on Monday night, and by the Trade Booters' Association on Tuesday night.

ENGLAND'S GRAND (John F. Miller, mgr.) "The Captain," with Nat Goodwin in the title role, was presented for the first time on stage 10-12. "The Girl from Rector's" 17. "The Sixth Commandment" 18-20.

PARK (Shafer Ziegler, mgr.) — "Through Death Valley" 13-15. "The Idiot and the Moon" week 17.

KEITH'S GRAND (Chas. F. Stevens, mgr.) — Week 17: Gus Edwards' "School Boys and Girls," Mr. and Mrs. Jimmie Barry, Five Olympics, Kathleen Clifford, Pope and Uno, Bowman Bros., Bell and Cavan, Davis, and the Kinodrome.

Majestic (Gen. Benton, mgr.) — "A Little Brother of the Rich" week 17. "My Friend from India" week 24, by the Arvine-Benton Players.

ENTRE (H. K. Burton, mgr.) — "A World of Pleasure" week 17.

NOTES — Chas. G. Stevens, manager of Keith's Grand, was called East on account of the serious illness of his son.... Vaudeville and pictures are filling the Family and Gayety twice a day.

Logansport, Ind. — Nelson (Mrs. Mrs. Cox, mgr.) "Seven Days" drew capacity Oct. 10. Ollie Harlan, in "Baby Mine" 17; Rosamond Stock Co. 18-22, Sheean Opera Co. 24.

BROADWAY (Frank Polson, mgr.) — The Sherman Stock Co. drew big 10-16. Vaudeville follows.

CRYSTAL (Frank Shaffer, mgr.) — Bill for week of 10: Rose Sisters, Two Arnolds, Margaret Danvers, Lauterback Sisters, Helen Cramer, motion pictures. In "A Frank" — fear of strength, and grand concert were offered as fresh attractions in front of the theatre each evening. "Bachelor's Isle" 17-22.

NOTES — The Ark and Grand, with motion pictures, report good returns.... Owing to repair work on the East end of the Broadway ear line, the Spencer Skating Pavilion management are hauling patrons from where the cars stop to the park in special carriages.... Do Haven & Co. are pushing work on their new picture theatre, and will furnish it in Oriental style, like "Tokio."

South Bend, Ind. — Auditorium (Cary P. Long, mgr.) Barker Roger Stock Co., for three weeks, beginning Oct. 17.

OLIVER (Cary P. Long, mgr.) — "Roseland at Red Gate" 13. Ethel Barrymore 20.

INDIANA (Thomas M. Moss, mgr.) — Week of 17, "Peaceful Valley." Business has been good.

Majestic (Thomas M. Moss, mgr.) — Week of 10: Wagstaff and Day, Jack Bradley, Arthur Angel and moving pictures. Splendid.

NOTES — A permanent stock company, composed of Wilfred Roger, John Flanagan, Hugo Wilson, J. Dixie Pendleton, Earl Lee, John Young, Carl Coe, William Fenny, Andrew Johnson, Allene Flavin, Anna Singleton, Cary Hastings, Mary Murillo, Edna Davis, Margaret Dawes and Elizabeth Dunne, will occupy the Auditorium or Oliver for the season, changing from one house to the other, as necessity arises.... The new Orpheum, circuit vaudeville, under construction, will not be ready to open 25, as intended, but will open early in November.

Terre Haute, Ind. — Grand (T. W. Bedford Jr., mgr.) Oct. 12, Frederick Warde, in "Timon of Athens" 13-15, "The Right of Way" 16. "The Sixth Commandment" 17-19. "Three Weeks" 20-22. Martin's "Uncle Tom's Cabin" company.

LYRIC (Jack Hoyer, mgr.) — Bill 17-23. Bishoff's, Inc., Tom Bradford, Loyd and Whitehouse, Oneida and Kinodrome.

NOTES — Jack Hoyer, mgr., — Week of 17-23. The Musical Notes, Coogan and Clarke, Grace Orma, Ray Montgomery, and Healy Sisters and motion pictures.

FAIRFIELD PARK (H. F. Marshall, mgr.) — Monte Carlo Girls, burlesque troupe, will hold the boards 16, 17.

Milwaukee, Wis. — Davidson (Sherman Brown, mgr.) "The Spendthrift" was presented by a competent company, headed by Boris Mitchell and Lionel Adams, 9-12; Ethel Barrymore 16-19. "The Third Degree" 20-22.

ALAHAMBRA (Harry Singer, mgr.) — "The Midnight Sons," with Henry Fisher, George Monroe and Maud Lambert, did splendid business 9-13. "Madame X" 16-22. "Chocolate Soldier" 23-29.

Majestic (J. A. Higler, mgr.) — Bill week 17: Kelsey and Shannon, Smith and Campbell, Chas. B. Lawlor and Daughters, Alexander Scott, Harriet and Lorraine, Ernest Pritchett and company, Fennel and Tyson, Ro and the Mutoscopists.

RIOT (J. E. Pierce, mgr.) — "The Man Between," presented by Vaughan Glaser, 9-15. "The Tidet" 16-22. "The Girl He Forgets" 23-29.

GAYETY (Wm. E. Mick, mgr.) — The Vanity Fair Co. featuring Billie Ritchie and Rich McAllister, did fine business 9-15. The Behman Show 16-22, the Columbia Burlesques 23-29.

STAR (F. R. Trotman, mgr.) — The Miss New York Jr. Co. played to big business 9-15. Sam Langford as an added attraction. Kentucky 16-22.

EXPRESS (Wm. Gray, mgr.) — Bill week 16-17. Mrs. Rose, Raymon's birds, Frank and Nettie Peters, Cook and Huntington, and the Empresscope.

CELESTIAL (Thos. Saxe, mgr.) — Bill week 17: The Mascots, Maine's Bohemian Quartette, Alphonse and Lorraine, "Christmas on the Conestock" Crystalgraph.

EMPIRE (H. Trinz, mgr.) — Bill week 17: Bush's Youngsters, Art Adler, Bush Marble and company, Great Ryman and company, Ada James, and the Empresscope.

COLUMBIA (J. Trinz, mgr.) — Bill week 17: Alvin, Five Sully Family, Steve Budnick, Columbia.

Racine, Wis. — Racine Theatre (Daniel M. Nye, mgr.) "The Lottery Man" Oct. 13, taking one evening of the Sherman Kelly engagement. "Silver Threads" 17, "Daddy and His Girl" 22.

RIOT (F. B. Stafford, mgr.) — Week of 17: Sutton and Sutton, Jen Hale and company, Joe Bonner, Rickard and De Winters, Dolly Lee Gray, and moving pictures. Business good.

OPERAUM, PALACE, DREAMLAND, IMPERIAL and UNIQUE moving picture houses, all doing well, and two more being built for an early opening.

Eau Claire, Wis. — Grand (C. D. Moon, mgr.) Morgan Stock Co. 9-15, opened to good business. "The Third Degree" 17. "The Rosary" 22. "The Genius" 23.

RIOT (L. E. Dowling, mgr.) — Bill for 17 and week: Dean-Orr Sisters Eight Sheets, Gallagher, Frank Petrilek, Jarvis and Harrington, Col. Edw. Seymour, Wentworth's Orchestra and motion pictures. Capacity business.

LIBRIC and **PALACE** — Motion pictures and Illustrated songs.

NOTES — Chas. Hiller, late saxophone soloist of Liberati's Band, is a feature at the Lyric.

St. Paul, Minn. — Metropolitan Opera House (L. N. Scott, mgr.) "The Third Degree" 17. "The Spendthrift" followed by "The Traveling Salesman" week of 23. The Glasgow Street Choir, to a well pleased audience, after noon 12.

SHUBBERG (Charles Stumm, mgr.) — De Wolf Bopper, in "The Matinee Idiot," with Louise

Dresser, had very good houses, 9-12. Henry Woodruff, in "The Genius" 16-19. Harry Bulger, in "The Flirting Princess" 20-22; "Madame X" 23; for one week.

OPHEUM (Clarence L. Dean, mgr.) — Week of 16: William Farnum, Lew Suffy, Four Cliffs, Schuda, Paul La Croix, the Bamfords.

GRAND (Theo. L. Hayes, mgr.) — "Roseland at Red Gate" drew good houses and pleased. Week of 16, Vaughan Glaser, in "The Man Between" 16-22, "The Girl from Rector's" 17. "The Sixth Commandment" 18-20.

PARK (Shafer Ziegler, mgr.) — "Through Death Valley" 13-15. "The Idiot and the Moon" week 17.

KEITH'S GRAND (Chas. F. Stevens, mgr.) — Week 17: Gus Edwards' "School Boys and Girls," Mr. and Mrs. Jimmie Barry, Five Olympics, Kathleen Clifford, Pope and Uno, Bowman Bros., Bell and Cavan, Davis, and the Kinodrome.

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MINNEAPOLIS, Minn. — Metropolitan (L. N. Scott, mgr.) Oct. 16 and week, "The Travelling Salesman."

SHUBBERT (A. C. Bainbridge, mgr.) — For 16 and week: Harry Bulger, in "The Flirting Princess," Henry Woodruff, in "The Genius" 17.

LYRIC (A. C. Bainbridge, mgr.) — "Lyric Stock Co. in "Sister Nell" 16-22.

GRAND (G. E. Raymond, mgr.) — Bill 16 and week: The Four Fords, Henri French, Cook and Lorenz, Hayward and Hayward, Susanna Rocamora, Melrose and Kennedy.

UNIQUE (J. W. Elliott, mgr.) — Bill 16 and week: Pelham, French, hypnotist; Stephen Grattan and company, Merritt and Love, American Trumpeters Trio, the Stubblefield Trio, Eddie Dolan.

MILES (Wm. Gallagher, mgr.) — Bill 17 and week: the Heirobono horses, the R. A. G. Trio, Charles Daniels and company, Fannie Lee, Frank Stafford and company, Mrs. Harry Atkinson, Samarooff and Sons, Stewart Petter.

DEWEY (Archdeacon Miller, mgr.) — Miss New York 16-22.

GAYETY (B. Simon, mgr.) — Columbia Burlesques 16-22.

FOSTER'S (Ed. Millard, mgr.) — "The Travelling Salesman" 13.

Majestic — Vaudeville and pictures, to good business.

STAR and **LYRIC**, **FAMILY**, **UNIQUE**, **COLONIAL**, moving picture houses. Good business.

PROVIDENCE, R. I. — Providence Opera House (Felix R. Wendelschafer, mgr.) — The Shuberts' new operetta, "The Girl and the Kaiser," was produced for the first time in America Oct. 17, with Lulu Glaser in the leading role. The story of the peasant girl in love with the Kaiser, the latter's wife is presented with unusually elaborate stage effects.

LYRIC (W. A. Sheetz, mgr.) — Blanche Walsh 17. "Polly of the Circus" 18-19.

FIFTH AVENUE (F. P. Furlong, mgr.) — The usual good bill week of 19: Cowley Family, Italia, Martin and Kene, Bennett and his Dog, John Vincent, and the Naturescope.

CRYSTAL, **DIXIE**, **ELITE**, motion pictures.

Memphis, Tenn. — New Lyceum (H. Sonnenberg, mgr.) — "The Spendthrift" (Geo. W. Nelson, mgr.) week of Oct. 10: Dr. Votin, Fink's ladies and dogs, Hayland and Thornton, Three Keatons, Harry Tsuda, Chas. F. Simon, and the Phantoscope.

LYRIC (Geo. H. Hickman, mgr.) — Week of 19, "St. Elmo," with Martin L. Alspach in the leading role, proved to be the best yet at this house, to big business. Week of 37, "In Paradise."

GRAND (Geo. H. Hickman, mgr.) — Week of 10, big houses. Bill: Barry and Nelson, and the Arnolds, Dayton, Burkhardt and Berry, and the Altophys.

LYRIC (W. A. Sheetz, mgr.) — Blanche Walsh 17. "Polly of the Circus" 18-19.

FIFTH AVENUE (F. P. Furlong, mgr.) — The usual good bill week of 19: Cowley Family, Italia, Martin and Kene, Bennett and his Dog, John Vincent, and the Naturescope.

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TOM EDWARDS

English Ventriloquial Comedian

Edwards, Jessie, & Dogs, Pantages, Denver, Colo.; Pantages, Pueblo, 24-25; Edwards' School Boys & Girls, G. O. H., Indiana; Edwards, Harry, Temple, Grand Rapids, Mich.; Edwards Sisters, Crystal, Anderson, Ind.; Auditorium, Winchendon, Ky., 24-25.

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Felicetta, O. H., Biddeford, Me.; Fornari, Wm., Orpheum, Paul, Elgin, Ill.; Fornari, Victor, Oxford, Bkln., 20-22; Fornari, Geo., & Harry Sisters, Bronx, N. Y. C.; Fornari & Vittorio, G. O. H., Evansville, Ind., 23-29; Fornari, Harry, Shea's, Toronto, Can.; Fornari & Tyson, Majestic, Milwaukee; Fornari, Maryland, Baltimore; Fornari & Calle, Follies, St. Louis; Fornari, Marie, Columbia, St. Louis.

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This week, EMPIRE, Hoboken, N. J.

Ford, Will H., & La Adela, Lyric, E. Liverpool, O.; Ford, Harry, West End, Uniontown, Pa.; Ford, Harry, Pittsburgh, 21-24; Fitzgerald & Quinn, Bowery Burlesques Co.; Fists, Musical, New York Floating Theatre, Fitzgerald, M. E. & (8) Juggling Girls, Ringling Bros., Circus.

FRANK FINNEY

Comedian and Producer

THE TROCADERO, GAYETE, Pittsburgh, Pa.

Ford, Maud & Gladys, New Grand, Evansville, Ind.; Fornari, Memphis, Tenn., 24-29; Fornari & Slaton, Hudson, Union Hill, N. J.; Fornari, Bert, Harris', Detroit.

First, Barney, Plaza, Springfield, Mass., 20-22; Fludy & Burke, Orpheum, Cincinnati; Fludy Bros., Keith's, Boston.

Finner, Frank, Gayety, Pittsburgh.

Fitzgerald, The, Hopkins, Louisville.

Flora, Wm., Orpheum, Montreal.

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Mayo, Harry, Orpheum, Cincinnati.
McAllister, John, Bijou, Montreal, Can.
Manhattan Maids, A. & S., Boston.
Martello Bros., A. & S., Boston.
Mathews, Mabel, Palace, Detroit, Mich.
"Maid of Mystery, The," Park, Erie, Pa.
Marcelle, Marie, Victoria, Baltimore, Md.

MARSEILLES
PIZZA IN BLACK AND WHITE
This week, KEITH'S CIRCUIT.

Mario-Alto Trio, Orpheum, Lincoln, Neb.
Mrs. Queen, Orpheum, Springfield, Ill., 20-22.
Marie, Miss, Hathaway's, Lowell, Mass.
Macks, Peerless, Colonial, Norfolk, Va.
MacLaren, Musical, (5), Savoy, Baltimore, Md.
McIntyre & Heath, Alhambra, N. Y. C.
McDonald & Carson, Fulton, Bkln.
McDonald & Bettie, "Majestic" Circus.
McGraw, Van, "Millionaire Kid" Co.
McCorckle, Frank, Poli's, Worcester, Mass.
Poli's, New Haven, 24-29.
McKay & Cantwell, Orpheum, Ogden, U. S.
Orpheum, Salt Lake City, 21-29.
McGarry & McGarry, Pennant Winners Co.
McGarry, John & Alice, Norka, Akron, O.
Orpheum, Canton, 24-29.
McConnell, H. T. & Co., Jacques, Waterbury, Conn.
McNaughton, The, Keith's, Phila.
McGrath, Eddie, Majestic, Detroit.
McKay, Jack, Temple, Hamilton, Can.

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McMahon & Chappelle, American, N. Y. C.
McFadden, Walter, Orpheum, Altoona, Pa.
McIntyre, Frank, Poli's, Bridgeport, Conn.
McKinley, Nell, American, Omaha, Neb.
McDonald, Chas. M., Mary Anderson, Louisville, Ky.
McLennan Four, Bronx, N. Y. C.
Mellen, Sebastian, & Co., Orpheum, Bkln.
Merrill, Andri, & Co., Orpheum, Lowell, Mass.
Merrill, G. H., Marionette, O. H., Biddeford, Me.;
Lyric, Atletboro, Mass., 24-29.
Mervin, Louise, Orpheum, San Fran., Cal.
Metros & Kennedy, Orpheum, Minneapolis.
Merritt & Lane, Unique, Minneapolis.
Meredith Sisters, Mary Anderson, Louisville, Ky.
Merville & Higgins, Chase's, Washington.

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Millman Trio, Central, Nuremberg, Ger., 17-31; Apollo, Vienna, Aus., Nov. 1-30.

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Miller & Russell, Wm. Penn, Phila.
Miller, Louis, Arcadia, Newark, N. J.
Miller, Vickie, Baltimore, Md.
Miller's Models, Liberty, Pittsburgh, Pa.
Moore & Littlefield, Bronx, N. Y. C.
Mount, Harry, Barnum & Bailey Circus.
Moran, Billie, Orpheum, Alliance, O.; Grand, Marion, Mo., Memphis, Tenn., 21-29.
Moretti Sisters, Columbia, Milwaukee, Wis.; Majestic, Madison, 24-29.
Montgomery, Ray, & Healey Sisters, New Grand, Indianapolis.

Caryl Monroe
COUNTRY BLOSSOM

Mercell, Frank, Orpheum, Portland, Ore.
Mercil & Kramer, Orpheum, Cincinnati.
Merton & Jewell Troupe, Majestic, St. Paul, Minn.
Moulin Rouge Orchestra, Bijou, Fall River, Mass., 20-22.
Mole & O'Neill, Lyric, Hoboken, N. J.
Monie, Erika O., The Lethbridge, Can.; O. L. Lyric, Monte, Mont., 24-29.
Morton & Keane, Vendome, Waco, Tex.
Montrose, Edith, Hathaway's, Lowell, Mass.
Montrell, Chas., Trent, Trenton, N. J.
Montgomery, Marshall, Trent, Trenton, N. J.
Moratti Opera Co., Columbia, St. Louis.
Murray, Marion, Orpheum, Kansas City, Mo.; Orpheum, Memphis, Tenn., 21-29.
Murdock, Mary, Orpheum, Grand, Marion, Mo., Memphis, Tenn., 21-29.
Muller, Harry, & Co., Pantages, Newark, N. J.
Mullin & Cerelli, Temple, Hamilton, Can.
Murphy & Andrews, Plaza, Springfield, Mass., 20-22.

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On Premises.

OUT OF TOWN NEWS

Philadelphia, Pa.—First-nighters will be on the jump next Oct. 17, as there are new shows at nearly all of the downtown houses. They include: Bessie McCoy, in "The Echo"; at the Garrick; Hilda Spong, in "The Penitent"; at the Broad; Fritz Schell, in "The Mikado"; at the Lyric; "Jim the Penman," at the Adelphi; and Joe Welch, in "The Land of the Free," at the Walnut.

GARRICK (Nixon & Zimmerman, mgrs.)—The "Echo," with Bessie McCoy, has its local premiere 17. Robert Edeson, in "Where the Trail Divides," departed 15, after a fortnight of good business.

BROAD (Nixon & Zimmerman, mgrs.)—Hilda Spong gives her first local view, 17, of "The Penalty." Marion Temple, in "A Thief in the Night," and "Cante," had two weeks of returns. Francis Wilson, 24.

LYRIC (Messrs. Shubert, mgrs.)—The "Mikado," with Fritz Schell, starts 17, a two weeks' engagement. Lew Fields, in "The Summer Widowers," had two weeks of capacity.

ADMIRAL (Messrs. Shubert, mgrs.)—"Jim the Penman," with an all star cast, 17 and week. "Miss Patsy" closed 15.

CHRISTIAN STREET OPERA HOUSE (Nixon & Zimmerman, mgrs.)—Demian Thompson, in "The Old Homestead," 17. Adeline Genee, in "The Bachelor Belles," had a successful week.

FORREST (Nixon & Zimmerman, mgrs.)—"Three Twins" begins 17, its third and final week. "One Miss Gibbs" 24.

WALNUT (Frank Howes, Jr., mgr.)—Joe Welch, in "The Land of the Free," 17, for the first time here. "The Third Degree" had a successful fortnight.

CHESAPEAKE (Grant LaFerty, mgr.)—The Orpheum Players, in "The Charity Ball," 17-22. "Under Southern Skies" was most attractively revived 10-15, to splendid business. Marion Barney was entirely at home in the character of Lelia, and Howard Hansel and Wilmer Walter scored big as the two rivals. Leah Winslow, George D. Parker and Edith Walls also gave fine assistance. "Genius" 24.

GRAND (Stair & Havlin, mgrs.)—Howard Thurston, the magician, 17 and week. Big houses witnessed and enjoyed "At the Mercy of Tiberius" 10-15. The play is full of tense situations and is ably interpreted by Eleanor Mantell and capable associates. Fiske O'Hearn, in "The Wearing of the Green," 24.

NATIONAL (Jos. M. Kelly, mgr.)—"Checkers" at popular prices 17. "Deadwood Dick's Last Shot" drew large houses last week. "Quincy Adams Sawyer" 24.

HART'S (John W. Hart, mgr.)—The "Orphan's Prayer," 17, with Clara Turner as the star. Last week, Miss Turner appeared to fine advantage. In "The Girl and the Gander," business was fine.

CAJUN (John J. Eckhardt, mgr.)—Chas. Robinson and his Crusoe Girls 17 and week. Fred Irwin's Majesties found a dozen big houses. Aleta, in a dancing specialty, was a strong favorite, while Gus Fay and Joe Hollander were energetic in providing the comedy. Fads and Follies follows.

CASINO (Elias & Koenig, mgrs.)—The "Ginger Girl" 17 and week. The Love Makers to fine business. Sam Howe met with hearty approval. The De Wolfs and the Budna Sisters did classy turns. Star and Garter 24.

THOACERO (Sam Dawson, mgr.)—Ever since Sam Dawson has been at the helm things have been humming. Week of 17. Sam T. Jack's Show. The Washington Society Girls entertained big houses last week. Smith and Champion are keen comedy providers in the skits, while Selbina and Gravini were a decidedly strong number. Lady Macbeths 24.

B. F. KEITH'S (H. T. Jordan, mgr.)—Alice Lloyd heads the bill week of 17, in addition to the McNaughtons, Clara Belle Jerome, Vilmos Weston, Wormwood's Animals, Four Huntings, Corinne Francis, Swan and Bamford, Photographic Fine Business last week.

W. M. PEYNE (Wm. M. Miller, mgr.)—Week of 17. Delmar-Staley company, in "Made Good"! Balton Troupe, Edwin Latell, Sam Aker and company, Miller and Russell, Alice White, Kane Bros., and moving pictures.

GIARD (Miller & Kaufman, mgrs.)—Week of 15: Orlof Troupe, Ida Handy and company, Palmer and Lewis, James H. Lifter, and moving pictures.

NINTH AND ARCH MUSEUM (T. F. Hopkins, mgr.)—In the curio hall week of 17: The Alabama Minstrels, Ajax, sword swallower; Mlle. Milana, fire-eater; Perrino, performing dogs; Punch and Judy. In the theatre, the "Merry Girls," in the burlesques, "The Hawaiian Hula," and "The Burglar Alarm." Fred Vico, who stages the shows, displays great originality.

ELEVENTH STREET OPERA HOUSE (Frank Dumont, mgr.)—The burlesque on "Phafore" has struck the popular fancy to such an extent that it is continued for the third week, beginning 17. The sprightly jokes and beautifully rendered ballads in the first part, in addition to the cleverness of the interlocutor, Frank Dumont, makes that part of the programme most interesting.

TOY, PARK, STANDARD, COLONIAL, PEOPLE'S, FIREACRE'S, VICTORIA, MAJESTIC, PALACE, PIZZA AND EMPIRE give vaudeville and moving pictures.

NOTES. The first of the Elmendorf travolges on London drew a crowded house at the Academy of Music on Oct. 14. . . . The Metropolitan Opera House, formerly Hammerstein's, at Broad and Poplar streets, re-opens for the Fall season on Oct. 18, with Pavlova and Mordkin, the Russian dancers, who will make their local debut. . . . Dave Smith, for several years at the Girard, is now superintendent of the doormen at the big Wm. Penn Theatre in West Philadelphia.

Pittsburg, Pa.—Nixon (Thos. F. Kirk Jr., mgr.) Oct. 17-22, Laurette Taylor, in "A

girl in Waiting"; 24-29, "The Third Degree." Business increasing.

ALVIN (W. B. Merrill, mgr.)—17-22, Robt. Mantell, in repertory; 24-29, Lew Fields, in "The Summer Widowers."

DUQUESNE (Henry Harris, mgr.)—17-22, the Harry Davis Stock Co., in "Cleopatra"; 24-29, "Old Heidelberg."

LYCEUM (R. M. Gulick, mgr.)—17-22, "The Port of New Dawn," East"; 24-29, "The Port of Missing Men."

GRAND (J. P. Harris, mgr.)—17-22: Bayes and Norworth, Five Musical Suffragettes, Seven American Belfords, Van Dyke and Fern, Stuart, Krems Bros., Raymond and Caverly, Phil Staaats, and moving pictures.

LIBERTY (Abe Cohn, mgr.)—17-22, Merritt's living models head an excellent bill.

FAMILY—17-22: Two Tolls, Burton and She, Lew Fairchild, Ward Bros., Vivian and Dell, Tom Gibbons, Harris and Wilson, Mr. and Mrs. Jack Henley, and moving pictures.

GRAND (J. P. Harris, mgr.)—17-22: Bayes and Norworth, Five Musical Suffragettes, Seven American Belfords, Van Dyke and Fern, Stuart, Krems Bros., Raymond and Caverly, Phil Staaats, and moving pictures.

LYCEUM (R. M. Gulick, mgr.)—17-22, "The Port of Missing Men."

OPHEUM (A. E. Denman, mgr.)—For 17 and week: Cycling Demons, Princess Meron, Peter Lawrence Trio, Victor Shaker, Lawrence and Edwards, Rogers and Dorman, Sampson Troupe, and Lamadescos.

CASINO—Good business.

CINCINNATI, O.—Ten cent vaudeville has been abandoned on Walnut Hills, and the Century opens Oct. 15 as a five cent motion picture house. This is a Ryan and Cornelius house.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—"The Follies of 1910" will be staged 17-22. "A Fool There Was" 24-29.

SHUBERT (Henry's Opera House Co. and Lee Shubert, mgrs.)—"The Fourth Estate" 16-22, Bertha Kalisch 23-29.

WALNUT STREET (Willis Jackson, mgr.)—Martin & Emery's company will present "The Red Mill" 16. "The Rosary" 23.

OLYMPIC (George F. & Lucie Forpeau-Fish, mgrs.)—The Forpeau-Fish Players are to produce "The World and His Wife" 16-22.

OPHEUM (A. E. Denman, mgr.)—17-22, "The Fairbanks Stock Co., in "Jumping Jupiter" 20.

GRAND—McLa Porte Stock Co. 17-22.

NEW SUN—Week of 17: Van Cleve, Denton and Pete, Four Southern Girls, Leonard and Drake, Reed St. John Co., Hoyt and Stein.

YOUNGSTOWN, O.—Grand (Joe Schagrin, mgr.) Smith's moving pictures 16, Harry Fields, in "The Shoemaker," 17-19; "The Ninety and Nine" 20-22, "Brewster's Millions" 23-29.

PARK (John R. Elliott, mgr.)—Week of 17: Robert Henry Dodge and company, Donahue and Stewart, Morgan Bros., Murry Livingston and company, Roeder and Lester, the Rosfirs, Jack Russell, Steele and Conley, and the kinograph.

BILBOU (W. J. Hanitch, mgr.)—Manager Hanitch reports business good at his several houses, and work is nearing completion on the new Princess.

LIMA (O. Faurot (L. H. Cunningham, mgr.) Doyle's Orpheum Stock Co. did well week of Oct. 10, "Paid in Full" 22, Nancy Boyer Stock Co. week of 24.

OPHEUM (W. G. Williams, mgr.)—Bill week of 17: Raffin's monkeys, Naida and company, Renfrow and Johnson, Kane, and Dumtress Troupe.

ROYAL, STAR, DREAMLAND AND LIMA—Motion pictures.

Detroit, Mich.—Detroit (B. C. Whitney, mgr.) Kyle Belieu, in "The Scandal," played to large and appreciative audiences week 10. Nat C. Goodman, in "The Captain," week 17.

GARFIELD (R. H. Lawrence, mgr.)—Bill week of 17: Raffin's monkeys, Naida and Mayhew in the title role, entertained large audiences week 10. "The City" week 17.

LYCEUM (G. E. Stal, mgr.)—Rose Melville, in "Sis Hopkins," drew packed houses week 9. "School Days" week 16.

LAFAYETTE (Dr. Campbell, mgr.)—The Girl from U. S. A. was well patronized week 9. "The Cowboy and the Thief" week 16.

GAYETY (J. M. Ward, mgr.)—The Bon Ton Burlesques gave a pleasant performance, and drew good houses week 9. The Bowery Burlesques week 16.

AVENUE (Drew & Campbell, mgrs.)—The Yankee Double Girls presented a good entertainment and were well patronized week 9. The Ducklings week 16.

TEMPLE (J. H. Moore, mgr.)—Bill of unusual merit, played to capacity week of 10. Attractions week 17: Yamamoto Brothers, Chassino, Trovato, S. W. La Veen and his company, in "Roman Sports and Pastimes"; Charles Grapewin and Anna Chance, Linden Brookfield, and the Moorescope.

MILES (C. W. Porter, mgr.)—Riccobono's educated house seemed to catch the crowds week 9. Attractions week 16: Zaretzky Russian dancers, Wilson Franklin and company, Major James D. Doyle, Wartberg Brothers, Eddie Roth, the Church City Four, and the Milestones.

HARIS' FAMILY (Dave Merkowitz, mgr.)—The Three Perrys, Dunlevy and Williams, Boyd, Colman and company, Bert Fielding, Lee Mack and company, Zeno and Zeta, the Naval Trio, Bubban and Danforth, and the Milestones.

MAJESTIC (W. B. Schram, mgr.)—Good attendance week 10. Attractions week 17: The Three Troubadours, Logan and Best, Keough and Kohler, Kramer and Ross, Cora Thomas, A. Wohl, Eddie McGrath, Catherine Kuhl, and the moving pictures.

LYCEUM (E. O. Miller, mgr.)—The Midnights Sons" 17-22, Robt. Mantell 24.

LYCEUM (M. Todd, mgr.)—Week of 17: "Poly of the Clowns," Dustin Farnum, in "The Virginian," 24.

CLIVE (M. T. Todd, mgr.)—The Ken-tuckians" 17-22.

KEITH'S HIPPODROME (H. A. Daniels, mgr.)—Week of 17: Odilia, Elsie Fay, Charles S. Seman, Amy Butler, John Neff and Carrie Star, Claude and Faunie Usher, Mona Ryan and company, Docie Sisters, the Tom Jack Trio.

PROSPECT (H. A. Daniels, mgr.)—Week of 17: Sa-Hera, the East Indian mystic, and five other acts, with motion pictures.

GRAND (J. H. Michael, mgr.)—Week of 17: The balloon girl; and six other female acts, also five motion pictures.

STAR (Drew & Campbell, mgrs.)—Week of 17: The Cozy Corner Girls.

EMPIRE—Week of 17: Louis Rohle's Knickerbocker Burlesques. Week 10-15 was tenth week of Cuyahoga County, and every thing was crowded full. From 12-15 Curtis exhibited four aeroplanes on the lake front.

COLUMBUS, O.—Southern (A. F. Hartz, mgr.) week of Oct. 17: Lillian Russell, in "In Search of a Slammer," Blanche Bates, in "Nobdy's Widow" (first performance), 24.

COLONIAL (E. O. Miller, mgr.)—The Midnights Sons" 17-22, Robt. Mantell 24.

LYCEUM (M. Todd, mgr.)—Week of 17: "Poly of the Clowns," Dustin Farnum, in "The Virginian," 24.

CLIVE (M. T. Todd, mgr.)—The Ken-tuckians" 17-22.

KEITH'S (James E. Moore, mgr.)—The "The Guardsmen" was given by the stock 10-15, with Sidney Toler as D'Artagnan, Marcella Koller as Constance, and Mark Kent, Bartley McTullum and George Rich mond as the three Guardsmen, and standard first class. The stock 17-22, in "Alice of Old Vincennes." Lola Downin joined 17 as leading woman, taking the place made vacant by the resignation of Edna Von Luke.

NEW PORTLAND (James W. Greely, mgr.)—Booked 17-22: "The Laughing Horse," Eva Donnette and her Pickaninny dog, the Barnes Rounding company, Woods and Meadows, and others. Moving pictures and orchestra.

CONGRESS (E. H. Gerstle, mgr.)—Mrs. Gen. Tom Thumb, assisted by Count and Baron Marcella, was the stellar attraction 10-15, and picked up the house. Booked 17-22: Georgia Gardner and company, "Two Little Darlings," Charles R. Waters, Prof. E. Earl Bishop and orchestra, and moving pictures.

GRAND (Jack Levy, mgr.)—17-29: White Zola, Leroy Beach, Walter, Alward and Hemple, Nettie Fields, Cody and Merritt Sisters, 20-22: Marvin Bros., Holmes and Holmes, Paul Levere, Addie Roth, Mme. Tuppole, Little Burns.

GRAND (Jack Levy, mgr.)—17-29: White Zola, Leroy Beach, Walter, Alward and Hemple, Nettie Fields, Cody and Merritt Sisters, 20-22: Marvin Bros., Holmes and Holmes, Paul Levere, Addie Roth, Mme. Tuppole, Little Burns.

ZANEVILLE, O.—Weller (W. S. Canning, mgr.) Frederick Warde delighted a fair size house 11. "The Lost Trail," to good returns, 12. "House of a Thousand Candles" well 13. Earl Stock Co. for week of 16. House will be dark week of 24.

OPHEUM (H. S. Carter, mgr.)—The Orpheum Stock Co. opens for an indefinite period 10-15, with "Mrs. Temple's Telegram" for the first three days, and "A Soldier of France" for the last half. They will play three matinees and one performance at night.

ATLANTIC (G. M. Frazee, mgr.)—Bill week of 16: Revol and Derry, Prince Albene and May Le Brandt, Pearce and Van, and the Casino Stock Co., in "The Lost Dog." Business fine.

SCHULTZ (W. S. Canning, mgr.)—This house re-opens 31 with permanent stock "Strongheart" will be the opening bill.

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World of Players.

MRS. VERONICA BIRNBRYER, sixty-seven years of age, mother of Treasurer Albert E. Birnbryer, of the Grand Opera House, Cincinnati, died Oct. 5, at her home in Newport, Ky.

A. LEWIS, of the Lewis Lohweder Co., was a CLOWN called last week during his first visit to New York. He will shortly leave for Texas, to take the Billy Bennett Show through the South and Southwest.

RALPH H. FARRAH, pianist, is with John G. Rae's "Mildred" Co.

ALVAN SIMMS writes: "Have just opened this past week with Chauncey Kellifer Co., doing leads in support of Grace Kellifer."

NOTES FROM "THE RUNAWAY BANKER" Co., Geo. C. Kall's attraction.—We will close at Parkers Landing, Pa., Saturday, Oct. 29, after twenty-three successful weeks. We toured through New York, Vermont, New Hampshire, Maine, Massachusetts, Connecticut, New Jersey, Pennsylvania, Delaware, West Virginia, Ohio, and Indiana. The show will re-open Saturday, March 11, at Newark, N. J., for a forty weeks' season. We have no band, but will tour in our own automobiles, which will be made to order this Winter, at Newark.

WM. ROBYNS, A. C. DOERNER AND ADRIENNE ROBYNS have incorporated the Robyns & Doerner Co.

THE SONG REVIEW Co. has been incorporated at Albany.

ONE COMBINATION SHOW A WEEK will soon be presented at the Grand Opera House, Wilmington, Del., the remainder of the week to be given to vaudeville.

"THE BEST PROPS ON EARTH" is the title of a new play that will be sent on tour in November under the direction of John M. Hickey and H. B. Mahn.

HARRY CORSON CLARKE AND WIFE (Margaret Dale Corp.) have been living the "simple life" during August and September at Grayford Lodge, the home of Mrs. Clarke's aunt, who is the widow of the late Lawrence Oliphant, the celebrated writer. The estate is situated close to the sea near Worthing, in Sussex, England. Mr. and Mrs. Clarke have visited almost every nook and corner in the South of England, and will spend the month of October in Brittany.

H. C. BURGESS, owner and manager of the Viking Giraffe Show, writes: "I wish to state that my recent 'ad' in your valuable columns was productive of immediate results. Although it was a difficult time in the season to secure people, I was able to select a fine company out of the many replies I received. Over two hundred letters and telegrams came in reply to my 'ad' and from every part of the country. We opened our sixth season Oct. 5, with a company of fourteen. This season we will strike new territory, playing West through Kansas and into Colorado, then down into the Panhandle, and East through Oklahoma, closing in April for two weeks, and then under the big top for the Summer. We can special scenes for our productions on 'St. Elmo' and 'Cowboy Soldier.' Three big vaudeville acts round out a most excellent company, and with the 'gentleman in white' doing his weekly stunt, and 'THE OLD RELIABLE' arriving on time, we cannot ask more. Roster: H. C. Bridges, sole owner; Richard La Salle, leads; Duncan Le Moine, heavies; Harry Kimmel, characters; W. E. David, juveniles; C. D. Triplett, general business; Charley Steele, comedian; Marge Garrett, leads; Mabel Griffith, soubrettes; Sue Garrett, heavies; Florence Kimmel, characters; Cleopatra David, pianist; H. H. Wadsworth, is ahead of the show, and is handling the act in a most masterly manner."

NORMA now the Callahan Dramatic Co.—After a decidedly prosperous season we closed our tenting season and went into winter quarters at Litchfield, Ill., Sept. 28, having succeeded in leasing the big round-house from the Big Four R. R. Co., for the accommodation of our two private cars, "Santo" and "Comet." We are now snugly stored under cover for the Winter. After a short stay here Mr. and Mrs. Callahan will make an extended visit to their home at Kansas City, Mo., returning later to the 'West' where their many engagements for the next season. We will open in April with a larger and better attraction, with a complete new tent outfit, playing same territory, in which the show already has made good. Most of the company who closed with us have joined other attractions. C. A. Corbin and wife, Arthur Callahan and Everett Walker have joined G. W. Sweet's "Messenger Boy" Co.; E. O. Corbin obtained an engagement at Kansas City; Mr. and Mrs. Ed. Hicker went to their home at Fayette, O.; J. C. Wadsworth, the advance representative, is now showing out one of Mrs. Mann's big productions. All have expressed intention of joining this company next season.

EDGAR MACVEAGH writes: "I am in my forty-ninth week as heavy with the Mae La Poite Co."

NOTES from Joe Angel's "St. Elmo" Co.—We opened Sept. 19 at Brockwayville, Pa., to capacity business, and we still continue to do a fine business. This company carries special scenery for each act, and a concert band of ten pieces that is hard to beat, and a six piece orchestra. The roster of the company is: Joe Angel, manager; Alice Bowdish, Marle Marion, Billy Slater, Victoria Rhosi, Sylvester Wachtel, Joe Jones, Chas. Howard, Tex Rex, Eugene La Verne, Fred Lester, pianist; Kildare, R. Wachtel, Ill, Burton, burglar master of properties; Ted McDonough, carpenter; Wm. Wachtel, in advance, and Jac Browne, stage manager.

JAMES W. McELROY, a veteran comedian, is playing the principal comedy roles with Harry La Marr's Musical comedy company, now touring New England.

NOTES from J. W. Sights' Stock Co.—We are now traveling in our private car, "Pauline." Business has been fair. We closed our tent season on Oct. 1, and opened the Winter season on 6. The roster is as follows: Pauline Sights, manager; Pauline Sights, dancer; Harry Page, business manager; Ed. Tillman, stage manager; A. B. Carter, musical director; Will Stanton, Ivy Stutz, Dick Furro, Myrtle Sooles, Mrs. L. E. Peterson, Harry C. Sooles, L. E. Peterson, L. V. Alexander, Harry Brown and our mascot, "Duke," an Irish bull.

Vaudeville Notes.

NOTES FROM the Louzon & Fonda Big Vaudeville Co.—We are under canvas, and have been playing through the lower part of Quebec to fine business, making all week stands. Our roster is as follows: Victor Louzon, Madeline Louzon, Chas. S. Fonda, Alice Fonda, Chas. W. Wink, Harry Cook, Bertha Cook, Tommie Redway, George and Hattie Rondeau, Fred Priest and Prof. Roch and his trained dogs and monkeys. We expect to close camp the last of October, and then go into halls in Vermont. All are well and happy. We always get THE OLD RELIABLE in camp every week, also the man in white. Mr. Fonda joined hands as partner with Mr. Louzon just of late.

O'DELL AND HART inform us that they are meeting with big success on the Inter-State circuit, where they are presenting their new comedy act, "Going Up."

LAWRENCE MILLER, formerly of Miller and Monie, who is playing an indefinite engagement at the Princess, St. Paul, report doing nicely.

MARVELOUS GRIFFITHS, the mystic mental calculator, opened at Minneapolis, Minn., Oct. 9, to complete the Orpheum circuit.

D. S. AXTELL, of Axtell, Lee and Helmle, writes: "On Oct. 6 my wife presented me with a fine boy baby. Mother and child are doing well.

JAMES DUVAL, lately a clown with Barbour & Bailey's Big Show, left that show to re-enter vaudeville.

SOUSA AND STEVENS open on Oct. 24 on Weller's tour for twelve weeks.

WESTERLY AND BRUCE write that they have played nineteen weeks of the Northwestern vaudeville time with great success. They are at the Orpheum Theatre, Colfax, Wash., week of Oct. 9.

CHARLES KENDALL AND DOROTHY RUSHMORE are booked for the season on the Wm. Morris time. They leave March 1 for Australia, where they have an extended engagement, including Java and the Indian Archipelago. Their tour will be quite an extensive one, occupying some fifteen months. The act is being ably represented by Patrick Henry.

THE TWO WHEELEERS are on the Orpheum circuit.

EUGENE WEST and CATHERINE HENRY, who are now in their tenth week on the United States, say: "We are booked solid over same until next Spring. Our new sketch, 'Live and Let Live,' written by Miss Henry, has proven a veritable sensation, being considered one of the most original and most powerful dramatic sketches written in years. Miss Henry's latest sketch, 'The Grand Chine,' is now being considered by a well known dramatic star as a vehicle for his entry into vaudeville."

MABEL SAUNDERS AND ETHEL GRAVES, of the Columbia Musical Four, report meeting with success in a sister act.

THE YOUNGERS write that after finishing on S. & W. time they will be on the Chas. E. Hodson time and are meeting with success. They are booked until January next.

HARRY AND DOROTHY LEEVER write from Calgary, Can., that they are now playing Pantages' circuit with the Baader-Lavelle Trio, having canceled their vaudeville time for the double act. Week of Oct. 9 they were at Pantages' Theatre, Spokane, Wash.

LARRIVEE says that he is still making laughs and getting all the work he can possibly do.

PINARD AND MANNY inform us that their act has been the hit on every bill they have been on.

C. W. BERENDS, German comedian, was recently married to Elsie Zinke, a non-professional. The couple are now doing a singing and talking act in vaudeville.

KARA arrived from Europe last week.

HERSHEY, the "Man in the Box," who has been with Culhane's Comedians the past fifteen weeks, will close with that company and open on the Nixon-Nirdlinger time Nov. 7. Mr. Hershey will spend two weeks in Findlay, O., visiting old friends, after which he will open in vaudeville.

JEANETTE DUPREE is scoring a hit at Levy's, Los Angeles, Cal., and is booked there this week.

YOUNG AND LA DELL and the Clark Razzillians sailed for South America last week.

W. F. TURNER, treasurer of the Grand Opera House, Peterborough, Ont., was married Oct. 12 to Eva Nesbitt, Rev. Dr. Langford, of St. Luke's Anglican Church.

THE THREE ERNERTS, in a comedy bar act, have been booked abroad by M. S. Benthorn, and will go West.

THE BERNARDOS report meeting with big success in the West.

FRANK J. HURLEY, who presents a refined and up-to-date novelty musical act, has just completed twelve consecutive weeks through the New England States, being booked by the Warren D. Church and Jeff. Davis Agency, of Boston. He reports phenomenal success. Mr. Hurley opened at the Comique Theatre, Lynn, Mass., week of Oct. 17, on the Fred Mardo time.

WM. CRONIN, formerly of Scanlon and Cronin, is acting as a supernumerary with the "Get Rich Quick Wallingford" Co.

JOE FANTON and his Athletes are having their Eastern showing at the Novelty, Brooklyn, N. Y., this week.

ORLIE JACKSON, of the Three Jacksons, informs us that she was granted an absolute divorce from Jack Jackson, in the Court of Appeals, Fargo, N. D., on Oct. 11.

DICK AND FANNIE MASON, comedy entertainers, report that they are meeting with much success on the Inter-State circuit.

NED NELSON writes: "I am playing for Frank Q. Doyle in and around Chicago. My act is a hit on every bill."



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OR A HUG, OR ANYTHING YOU THINK IS DUE;
LET ME HAVE A KISS UNTIL TO-MORROW,
THEN I'LL PAY IT BACK TO YOU.

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DOWN AT THE HUSKIN' BEE - AMINA
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WARD, JOHN MAJOR. Reliable information earnestly desired concerning the whereabouts of Major John Ward, who left England on May 7, arriving Broadway Central Hotel, New York, May 16. Since then he has not been heard from. He is seriously ill and friends in England have had no tidings of him, and fear illness or accident. He was proceeding via San Francisco to Calcutta. His photograph can be seen at the office of this paper, or at Mr. Shafe's. Should Stella Edith Ward (stage name unknown to advertiser) see this, she is requested to communicate immediately. Communications to Mr. Shafe, 1 Staple Inn, Holborn, London, England.

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